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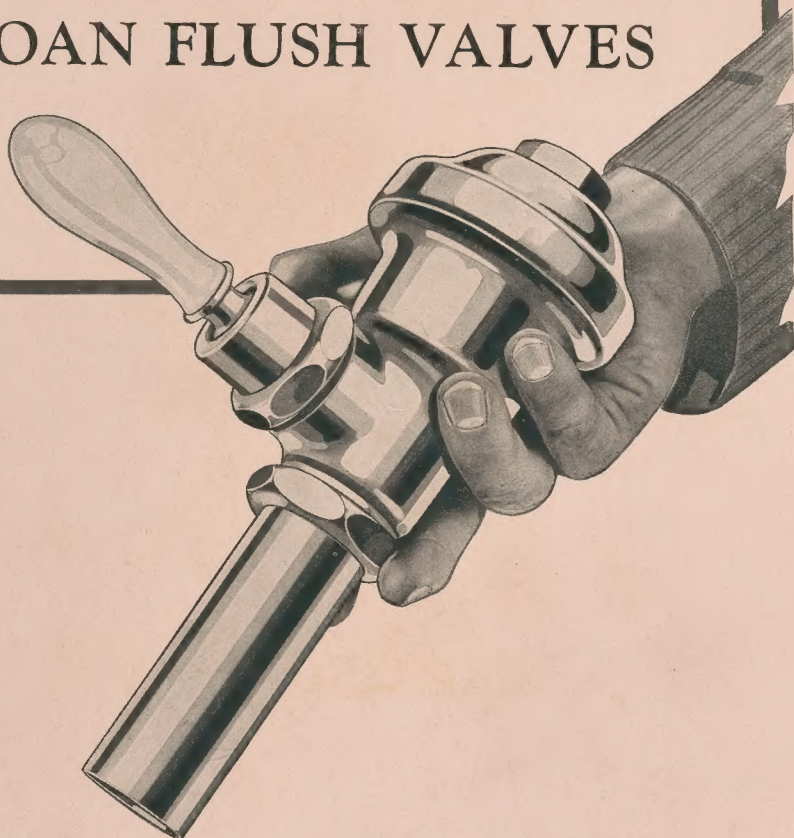
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VOLUME XXXIII / SAN FRANCISCO AND LOS ANGELES / JANUARY 1928 / NUMBER ONE

## CONTENTS

The Architecture of the Motion Picture, I	Zoe A. Battu	9
A Noteworthy Land Development	Allan E. Tomblin	15
New and Recent Books		16
Art in Iron and Bronze		39
Editorial		43
Monthly Bulletin, American Institute of Architects		45
San Francisco Architectural Club		47
The Inspector		48
Big Cities Begin Building Code Work	Mark C. Cohn	48
Institute and Club Meetings		53
Index of Advertisers		67

## ILLUSTRATIONS

Sketch for Motion Picture Set by William Cameron Menzies	Cover
Sketch for Movie Set, "The Beloved Rogue," by William Cameron Menzies	11-13
Movie Set for "The Dove"	14
Bel-Air Administration Building	15-28
Bel-Air Country Club	29-34
Residence of Alexander Curlett, Bel-Air, California	35-38
Examples of Art in Iron and Bronze	39-41
Sketch, Home Beautiful Exhibit	51
Sketch, Beach House for Mr. Douglas Fairbanks	51
Model, Green Ophthalmic Institute, San Francisco	53

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# PACIFIC·COAST·ARCHITECT

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VOLUME XXXIII · SAN FRANCISCO AND LOS ANGELES · JANUARY 1928 · NUMBER ONE

## I.

### THE ARCHITECTURE OF THE MOVING PICTURE

[BY ZOE A. BATTU]



IF YOU would value, as part of your reference file, new, convincing and fresh proof of the significance of architecture in the lives of people and nations, consider the moving-picture industry and the part architecture plays in its production problems. Take, for example, any of the major historical dramas of the silver screen. Here there must be conveyed to the audience a sense of regal magnificence, of princely splendor, of voluptuous and mighty extravagance. Hand in hand with all this pageantry goes, perhaps, conditions of poor, ground-down and wretched meanness—both elements existing in the life, the day, the people that the plot seeks to interpret.

The costumes of the period and the unfolding of the plot contribute their part to these ends, but these factors would be almost as blank pages without the proper architectural background. Architecture stands here, as it always stands, the open, the legibly written, the clear, the irrefutable book in which all may read the tale of how the men of any day, age, clime or social order lived and made contribution to the drama that is history. In their architecture, its forms and purposes, any given people write a lucid, illuminating record of their debasements and exaltations; tell minutely the story of the life that moves swiftly or slowly about them in their cities, streets and homes.

Thus, by the nature of the moving picture, architecture is indispensable to clear and successful interpretation. The several forms of spoken drama may be and are very creditably and intelligently presented without detailed architectural settings, but this silent drama permits of nothing but fairly accurate, well-executed architecture or much of the spirit and motive of the plot would be lost to the audience.

In the industry at the present moment there exists a keen consciousness and appreciation of the importance of good architecture, but this has not always been so. In moving-picture history can be cited many examples of architec-

tural settings which bore little truthful, faithful or accurate relationship to the plots, historical periods, places and people of which they were supposed to be a part. Imagination without intelligent direction and the desire for the super-spectacular had little patience for historical research and the value of exactness in small things.

The desire for the spectacular still looms large in its proportions, but in this connection it must be borne in mind that moving pictures deal with make-believe and wonder lands. It is the inalienable right of these lands to contain elements of fanciful exaggeration that would hardly be tolerated by the academic standards of saner and more prosaic worlds. However, in the main, it must be noted that this industry now cultivates a wholesome respect for historical accuracy. The larger producing companies maintain extensive research libraries and have on their staffs expert research workers, whose work it is to supply accurate architectural, decorative and costume principles for any given script. In the smaller as well as the costlier productions a carefully studied relationship between the architecture and the other factors of the play is now plainly noticeable. The principles, at least, are sound and correct; they may be somewhat magnified, but they are seldom atrociously mutilated and indiscriminately mixed as was often the case during the embryo days of the industry.

As to the technique of moving-picture architecture and its acquisition by the aspirant to the work—this is something that has made its own laws as it went along. Due to the fact that one day an art director or architect may be called upon to re-create a Wild West town, the next day an Oriental street scene and the next day a Renaissance cathedral, he must be a person of more than ordinary versatility and artistic adaptability. Added to this are the problems of creating all sorts of optical illusions, while the factors of illumination and lighting are very involved indeed, and call for a high degree of expert knowledge in order to secure the wanted effects and avoid costly delays. Only one whose



basic art training is very sound and thorough can qualify for a position in the designing and draughting rooms of the moving-picture lots. Where such persons learn the tricks that make their knowledge and training adaptable to the purposes of moving-picture production is a mystery, known only to the individuals who have mastered the art. It is a case of each man being his own teacher, for the cinema industry as yet has no representation in the curriculum of university extension organizations, and no enterprising person has set up a school for teaching the technique of production.

In the actual execution of the sets for a picture, the architectural departments of "movie" land follow a course contrary to that of the regular architectural office. The final version of a script is given to the art director, who makes perspective sketches of the several interior and exterior scenes. He is largely concerned with securing dramatic effectiveness and atmosphere, disregarding elevations and similar mechanical considerations. These sketches are turned over to the draughting department, whose work it is to figure out and provide a set of working drawings that will carry out the ideas indicated by the art department.

These two steps sound simple enough in the telling. In practice they are not quite so simple. Perspective must frequently be handled to give a set much greater length, width and height than it really possesses. No small part of the suggestive power of the motion picture lies in its varied values of light and shade. Within a single moment, a room or stretch of street may have to have several different light values and areas; at another moment the values may be shifted or the whole appear in a white, clear light. This means that rare judgment must be exercised to determine what details shall be put in and what left out and what factors shall be given pronounced value, while avoiding undesirable distortion. Therefore every detail—everything that will cast a shadow—must be worked out and scaled so that its value under all and changing light conditions bears a proper relation to the spirit, motive and action of the plot in its several stages of development and various dramatic moments.

Nowhere is the make-believe element of the moving pictures more strikingly evident than in set building and the uses of materials. The sets are, of course, temporary, and production costs must always be kept in hand, and this has led the industry to develop remarkable ingenuity in the use of relatively few materials. Brick and stone walls are made of cast plaster, textured and colored in imitation of the desired material. Plaster board, Celotex and similar composition wall materials are other standbys

of the set builders, whose abilities of improvisation enable them to produce an unbelievable number of effects with these mediums. The sets are all front and no back and are built in portable sections so that they may be readily shifted about.

While a set is obviously temporary and may be used only once, it frequently happens that it serves in several capacities, each one differing from its original purpose. On the Hollywood lot of the United Artists is a street set which began life as a Bagdad scene in Fairbank's "Thief of Bagdad." Presently it functioned as an Arabian street scene in "The Son of the Sheik." Still later it lived faithfully up to the requirements of a Venetian thoroughfare, and again was wholly satisfactory in lending suggestive atmosphere to a bit of old Spanish life. To secure these differing requirements of locale and time, it was, of course, necessary to make various changes in the facades of the buildings, doorways, roofs and windows. That this was done without the public ever suspecting the facts of the case, and without demolishing the basic foundations of the set, is an accomplishment paying high tribute to the versatility of the designers, architects and builders of the United Artists' lot.

From this brief glimpse into the architectural practices of Movie Land, we perceive that the industry has evolved an architecture and ways of doing things entirely its own and adapted to its peculiar problems of production and audience appeal. It is very evident that architecture in this case has mass attention focused upon it to a greater degree, perhaps, than in any other circumstance of modern life. Without question, the numerous moving pictures portraying life in California and in the Spanish home and bungalow have rendered as great a service in bringing new residents to the State as the several co-operative development organizations with their high-priced and well-worded advertising. There are few people immune to the lure of this land and its architecture as the "movies" so vividly and romantically set it forth. Every newcomer to the State cherishes an ambition to acquire a Spanish or California home as soon after his arrival as is humanly possible. His preconceived notion of what that home will be like is never hazy, for has he not seen it time and again in the "movies"? In the light of these facts, the moving-picture industry appears as one of the most potent allies that the architectural profession has in the work of cultivating a general architectural consciousness and awareness, plus an appreciation of the inseparable relation home and civic architecture bear to the life of the individual in those emotional and esthetic phases which are the mainsprings of his happiness or unhappiness in this world.





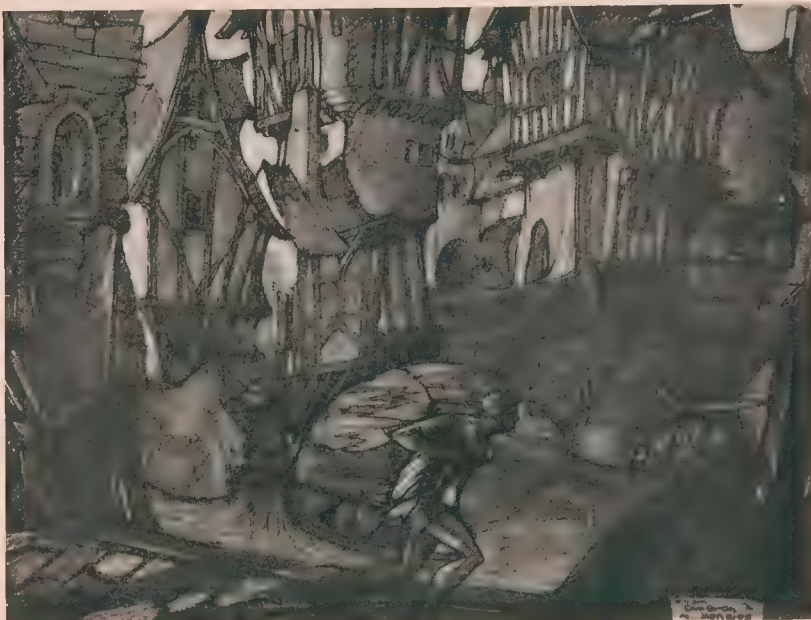
SKETCH FOR MOVIE SET, "THE BELOVED ROGUE." WILLIAM CAMERON MENZIES, ARTIST





SKETCHES FOR MOVIE SET, "THE BELOVED ROGUE." WILLIAM CAMERON MENZIES, ARTIST





SKETCHES FOR MOVIE SET, "THE BELOVED ROGUE." WILLIAM CAMERON MENZIES, ARTIST





ABOVE—SKETCH; BELOW—ACTUAL SET FOR MOVING PICTURE, "THE DOVE"





Bel-Air Administration Building

## A NOTEWORTHY LAND DEVELOPMENT

[BY ALLAN E. TOMBLIN]



WITHIN the past several years the subject of closely restricted and architecturally controlled subdivisions has come in for a great deal of attention and experimentation. Southern California has seen the launching of several such enterprises of some dimensions and note, and Northern California has been the center of several more. But by far the most ambitious, well-planned and far-reaching effort of this kind to date is embodied in Bel-Air and Bel-Air Bay in the Los Angeles territory.

Bel-Air in its entirety comprises some 22,000 acres of varied topography; within the area are gently sloping foothills and valleys and canyons with sharply pitched sides. Its seven miles of ocean frontage, composing the shore line of Bel-Air Bay, by fortunate chance lie generally east and west, rather than due north and south, as is the case with the rest of the California coast line, its bays and harbors. It is the ultimate aim to develop and improve this entire area and 75 years is the time allotted for the work.

Of this area, 31 acres, fronting the ocean shore, are now under development as Bel-Air Bay and Country Club, and 4500 acres are also in process of building and occupation as Bel-Air Township. The plans throughout the project are characterized by a lack of speculative, temporary or compromise features, in order that the completed enterprise, in all its factors, will conform to an equal standard in materials, workmanship and design. The administration building, as befits a structure which will serve as the business and administrative center for so great a project for 75 years or more, is a building of solid, permanent construction and finished beauty.

That buyers in Bel-Air may have to leave little to chance, wood-carving, furniture-making and metal-working shops have been established as regular departments of the organization, and Bel-Air owns its own nurseries and horticultural experimental gardens. These latter have collected to date some 100,000 plants and trees—many of them of rare and little known varieties. Government permits have been obtained to bring in seeds and cuttings from foreign countries, so that within a few years the Bel-Air nurseries will possess unusual value for those interested in garden craft. If the Bel-Air home

builder does not care to avail himself of the services of the furniture shops, the metal-working shops or nurseries, he is free to seek other sources, but so appreciative of these facilities are the residents and builders that these departments are kept constantly occupied.

Within Bel-Air proper, home architecture may partake of any style or period favored by the builder and his architect, and any architect of good standing may be retained. The plans must, of course, be submitted to an architectural committee to determine their conformance with certain standards of design and workmanship and the harmony to the general scheme and purpose. In the Bel-Air Bay tract the homes must all follow the principles of architecture found on the shores of the Mediterranean, and these plans must likewise be submitted to and approved by a committee. While no home may be built from unauthorized plans, no attempt is made to



Patio, Bel-Air Country Club. C. M. Winslow, Architect



impose petty or obnoxious restrictions upon the builder or his architect. It is the general purpose of the men who head the Bel-Air project to provide a homesite of ideal physical and social environment and to leave the purchaser to function as he sees fit, so long as his plans do not run violently contrary to the general purpose.

The landscaping and engineering plans are of special interest and set a high new standard in projects of this nature. The size of the area makes it necessary that for each specified division of it there shall be a community and shopping center, composed of small shops, theaters and offices. This will make several such units in the ultimate development of the 22,000 acres. These are provided for in the present plans, and control as exercised by the Bel-Air Corporation assures architectural harmony and conformity of the buildings. The areas set aside for homes are so located and landscaped that each site commands a spacious view of the outlying country side; while boulevards and roadways swing in wide, long curves and vistas through the valleys and over the hills.

Wherever possible those natural features of the landscape, such as small or large trees and masses of rock formations, are left intact in their rugged and primitive beauty. Creeks, small waterfalls, natural pools and the like are also carefully preserved and worked into the landscaping scheme. Bridle paths have been laid throughout Bel-Air, and where these must cross a boulevard or main thoroughfare, they are run beneath the roadway. No electrical wiring for any purpose whatever is permitted above ground. Everything of this nature goes into underground conduits, entirely eliminating poles and strung wires.

History tells us that the Bel-Air region has a tradition and lore to which the Indians, the early Spanish explorers and the Mission Fathers each contributed his rich share and store. Now comes a race to mingle an old tradition with a new; to say that 75 years hence Bel-Air will be thus and so. Seventy-five years, as measured by the life of men, is a long time—so long that those future and unknown heirs of Bel-Air will, no doubt, love to tell, as part of its tales and traditions, those plans the men of today have created for the achievement and assurance of a rare and lasting beauty.

#### A CORRECTION

At the request of Mr. Atlee B. Ayres, we wish to correct the statement under views of the Municipal Auditorium, San Antonio, Texas, published in the December *PACIFIC COAST ARCHITECT*. The architects for this building were Atlee B. Ayres, Robert M. Ayres, George Willis and Emmett T. Jackson, associated.

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It contains 263 pages of photographic illustrations of exteriors, interiors, furniture, ironwork, roofing materials, walls, tiles, etc., of houses after the Spanish style in various States, and especially in Florida and California. A few of the architects whose best work appears in this

book are: George Washington Smith, Wallace Neff, Wm. Templeton Johnson, Willis Polk & Co., Addison Mizner, Clarence Tantau, R. I. Stringham and C. C. Dakin; and many others. Let us send one to you.

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# ART IN IRON & BRONZE

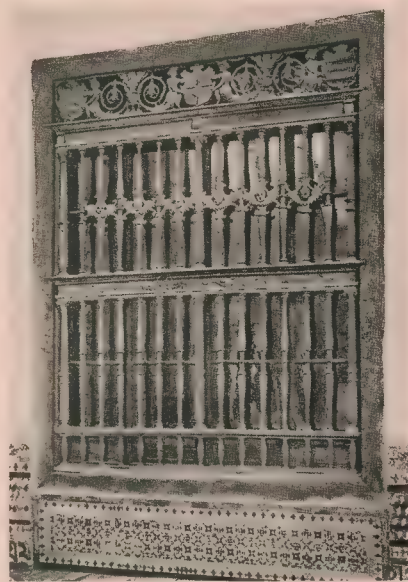
## OLD IRON

**T**HE IRON-WORKER today can do beautiful work, and he is getting more opportunities every day to show his craftsmanship. That is certainly as it should be. Demand generally regulates supply; and the production of a fine article whets the consumer's appetite and stimulates every other producer to call upon his own powers.

And there is every reason for studying the outstanding examples of the past, for design—execution—technique—texture—environment—and so on; not for purposes of blind reproduction (although it is hard to condemn the use of something particularly lovely and appropriate, especially when it can be treated almost like a piece of, let us say, antique furniture), but in the way of education, training, inspiration.



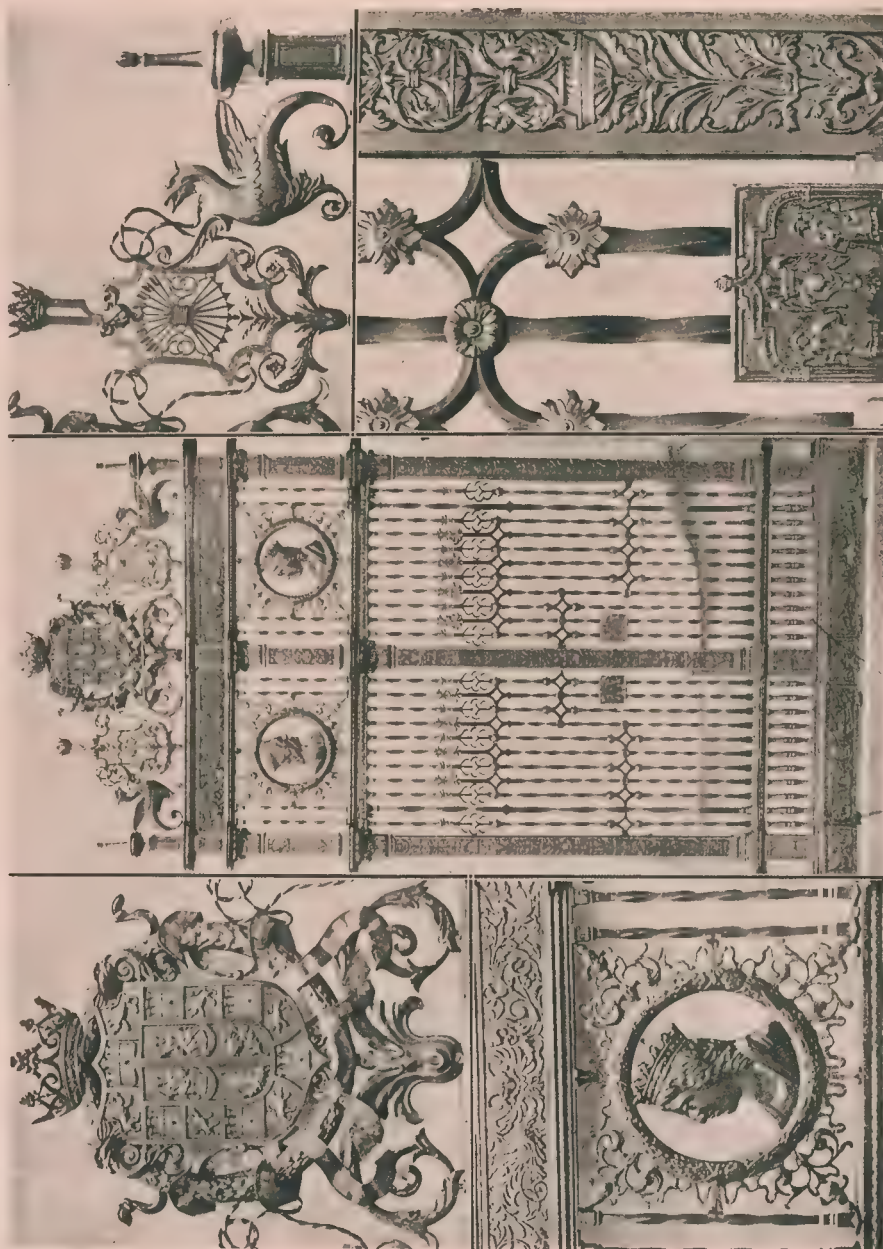
Grille in Pilate's House, Seville



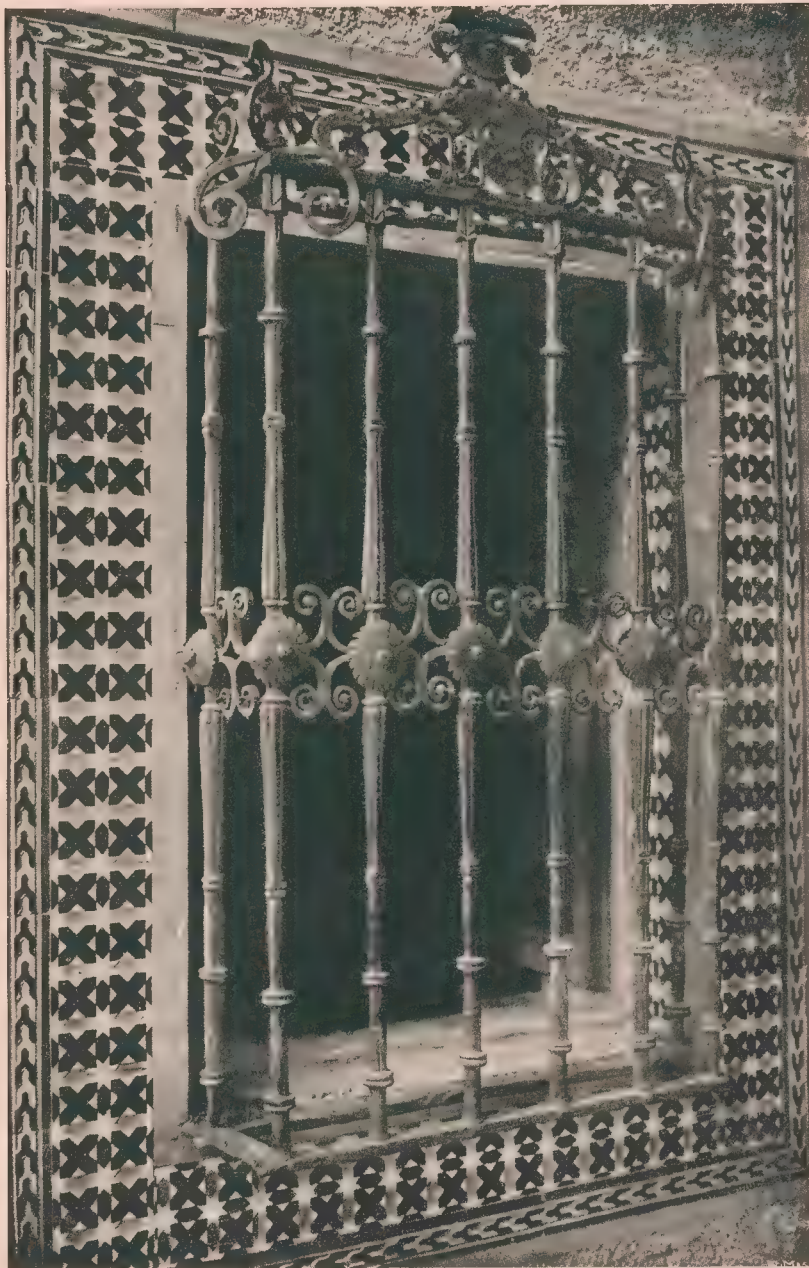
Grille in Pilate's House, Seville

One feature, however, that plays an important part in the charm of these productions of by-gone craftsmen is something that can hardly be duplicated now—the corrosions and irregularities which are the result of time and weather. We are pretty good at “antiquing” articles, but these effects in ironwork are so subtle that it would be a well-nigh hopeless task, and doubtless prohibitively expensive, to make a convincing reproduction. This, too, is as it should be. Let us rely upon good design, expert and sympathetic craftsmanship, increasing facility in handling wrought metal—and who knows but that some future generation will be holding up the ironwork of today for the edification of their young craftsmen.





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## · EDITORIAL ·

### *The Creative Instinct*

SKETCHES for moving-picture sets are shown in this issue, designed by Mr. William Cameron Menzies, art director for the United Artists. More examples of his work will be published later; and it will not harm any member of the architectural profession to examine these drawings.

Mr. Menzies combines an extraordinary imaginative flair with an intuitive feeling for structural reality and a nice sense of balance and composition. These are qualities which all architects desire, but few possess, to such an extent. If Mr. Menzies cared to undergo a course of technical training, he could in all probability become an extremely brilliant architect. As it is, his movie sets, exuberant as some of them are by necessity, ought to exert a strong influence upon the millions of the cinema public for beauty and distinction, toward a clearer realization of the importance of architecture as a setting for living.

\* \* \*

### *A Modern Ruskin*

WHEN the American Library Association needed a writer on "Architecture" for its series of Reading Courses (published under the general heading, "Reading with a Purpose") it chose a layman—Mr. Lewis Mumford. To be sure, Mr. Mumford has contributed to various architectural journals and is the author of that very interesting book, "Sticks and Stones." Yet it is somewhat startling to have the meaning, the essential spirit, of a very technical profession interpreted by one who has had neither training nor practice.

Interpret it he does, in a way that is understanding, appreciative, brilliantly stimulating. "Architecture is always having a conscious or an unconscious effect upon us—sometimes it is a blessing, sometimes a curse, sometimes a feeble, limp handshake, with scarcely life enough in it to be positively bad."

Another sticking analogy: "A building differs from a statue in that it has an inside shape, as well as an outside shape; in other words, one does not merely walk around it; one walks into it and through it, and a great part of an architect's success depends upon his skill in enclosing

space. This is one of the qualities of a building that the ordinary observer reckons with too little; yet it is constantly working upon him."

Every architect really ought to secure this booklet, both for his own enjoyment and for the delectation of his occasional client.

\* \* \*

### *As Others See Us*

MR. J. Alfred Spender, Senior Fellow for the Walter Hines Page Foundation, editor for thirty years of the Westminster Gazette, began his address to a Los Angeles audience recently by a very spontaneous expression of his admiration for California architecture. He said, in effect, "Your California architects are leading the world in beauty and freshness of architecture; and it is remarkably well adapted to your natural conditions of landscape and climate."

Mr. Spender may not be a special authority upon architecture; but he is certainly representative of the highest type of education and culture, and may well qualify as a connoisseur of fine arts. His tribute is gratifying—encouraging—stimulating.

During the course of his remarks, Mr. Spender made a statement which contains a truth not always realized or credited by the public: "Editorial comment should be, and usually is, the expression of disinterested opinion for public welfare."

This is the ideal editorial policy, and while that ideal may not always be attained (for human sympathies and prejudices are strong, even if unconscious factors), no publication can achieve lasting success which disregards it.

\* \* \*

IT IS with considerable pleasure that we record the award of a silver medal to Morgan, Walls and Clements, Los Angeles architects, by the Third Congress of Pan-American Architecture, at Buenos Aires, 1927. We have had occasion to illustrate work of this firm several times in the past, and more of their brilliant creations will be published soon. To them, more than any other firm, is due the remarkable development of the small shop in California from the stereotyped commonplace to the smart distinction now so pleasantly frequent.





Carleton Winslow, Architect  
J. F. Atkinson, General Contractor  
R. G. Blessing, Roof Contractor

## EAGLE ROCK HIGH SCHOOL IS SIMONS-PURE



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# NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

## OFFICERS

HARRIS ALLEN, President  
HENRY H. GUTTERSON, Vice-President  
ALBERT J. EVERS, Sec.-Treas.



## DIRECTORS

JOHN REID, JR., three years  
JAMES S. DEAN, three years  
EARLE B. BERTZ, two years  
FRED H. MEYER, two years  
J. S. FAIRWEATHER, one year  
W. C. HAYS, one year

## NEXT MEETING

The next regular meeting of the Northern California Chapter, The American Institute of Architects, will be held on January 31, 1928. The subject at this meeting will be "City Inspection" and interested persons outside of the Chapter will be invited to attend.

## NOVEMBER MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on November 29, 1927. The meeting was called to order by President Harris C. Allen at 8 o'clock.

A total of 66 members and guests were present.

## MINUTES

The reading of the minutes of the previous meeting was dispensed with.

## REPORTS OF STANDING COMMITTEES

Due to the nature of the meeting, there were no reports of Standing Committees.

## SPECIAL COMMITTEES

Mr. E. L. Norberg reported progress for the Special Committee on Drafting Room Practice and Standards, requesting that members of the Chapter give the Committee the benefit of their advice in standardization of symbols and in drafting-room methods.

## ENTERTAINMENT

The meeting was held in the Room of the Dons, where the Exhibition Committee had prepared a delightful showing of architectural drawings, water colors and pen and ink sketches. The architectural drawings were of particular interest, being the finished sketches and scale drawings of the new Grace Cathedral as prepared by the office of Lewis P. Hobart. The water-color paintings by Harris Osborn showed us that a man of exceptional talent is coming into our midst. The cleverly executed pen and ink sketches of Roger Blaine, made during his trip abroad, were the subject of much favorable comment. Mr. Austin Black, accompanied by our President, sang several times and was enthusiastically encored.

Mr. Lewis P. Hobart showed seven reels of France and Spain taken on his recent trip. This specially conducted architectural tour was greatly appreciated, and a wealth of Gothic detail was supplemented with charming bits of landscape and gardens, culminating in some really superb pictures of the Granada and the Generalife, which showed that lovely gem at its best with fountains playing in the never-to-be-forgotten garden.

Those present enjoyed the evening, and many thanks are due to those who contributed towards its success.

Respectfully submitted,

ALBERT J. EVERS, Secretary.

## WESTERN ARCHITECTURE IS PRAISED BY CEMENT ASSOCIATION OFFICIAL

A wholly new and original style of architecture, distinctively American in conception and design, is being developed on the West Coast, declares William M. Kinney, general manager of the Portland Cement Association, who is visiting California to observe the progress being made in cement and concrete work here.

"Let New York have its skyscrapers, with their gingerbread trimmings and artificial, ornate decorations," he said. "Such structures as you are building here are far more beautiful, and more in harmony with American ideals."

"The massive, simply designed concrete structures which I see everywhere in this part of the country are characterized by solid walls, clean-cut lines with wide expanses, beautiful color effects in cement or stucco exteriors, and frank, utilitarian treatment of the structure as a whole."

"These buildings are a rare compliment to the originality and artistic ability of Western architects, who are developing a sincere American architecture instead of copying the style of some long-dead era which is hardly applicable to our present habits, thoughts and mode of living."

"The monolithic concrete structure is popular here, I believe, because it is expressive of American ideals of frankness and simplicity. These buildings rely for their beauty on character of design, not on gaudy exterior ornamentation. They are massive, permanent, beautiful. No other type is as effective in resisting fire, earthquake or tornado; yet they combine with their utilitarian qualities an imposing beauty which no other type of structure can equal."

"It is a compliment to Western initiative that your architecture is so far advanced. I look to see the day when the style you have made popular will become the American Ideal."

\* \* \*

## WE SECOND THE MOTION

The New York chapter of the Institute intends, as a part of its new program of education, to attempt to persuade the practicing architects to see to it that every man in their offices visits the shops of different crafts at least every month, so that he may see how things are done. For here is one of the serious defects in the training of the architect—he does not know how things are made. We are all of us too much the office man.

\* \* \*

Mr. Albert J. Evers, secretary, Northern California Chapter, A. I. A., announces that the following architects have been admitted to membership in the Chapter: Mr. Geo. R. Klinkhardt, 44 Eucalyptis road, Berkeley; Mr. Earl J. Osborne, 503 Market street, San Francisco.





## Experience Counts

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# SAN FRANCISCO ARCHITECTURAL CLUB

MEMBER ARCHITECTURAL CLUBS' TRANSFER SYSTEM WESTERN STATES HEADQUARTERS: SOCIETY BEAUX ARTS ARCHITECTS

<i>President</i> . . . . .	LAWRENCE F. KEYSER	<i>Secretary</i> . . . . .	RUSSELL B. COLEMAN
<i>Vice-President</i> . . . . .	HARRY LANGLEY	<i>Treasurer</i> . . . . .	ED. COUNTER
<i>Directors:</i> . . . . .	C. J. SLY	IRA H. SPRINGER	THEO. G. RUEGG



HE semiannual meeting of the Club was held on Wednesday evening, January 4th, and the following officers were elected: Lawrence F. Keyser, President; Harry Langley, Vice-President; Russell B. Coleman, Secretary, and Theo. G. Ruegg, Director. These men have all served the Club in many and various capacities in the past. Russell Coleman, in fact, being re-elected to the office of Secretary on the strength of his achievement during the last year. It is certain that the affairs of the Club will be conducted by an efficient corps of workers and much can be expected.

The retiring President, Mr. Howard E. Burnett, was presented with an emblem in the form of a beautiful watch charm as a token of esteem. In response to its presentation by Al Williams, Mr. Burnett briefly reviewed the year's activities of the Club, dismissed the committees that had carried on the various activities under his direction and particularly praised the work of the Committee on Education, headed by Robert Hordin, and the Entertainment Committee, of which Ira Springer was chairman.

The installation of new officers was carried out with much pomp and ceremony. Messrs. Springer and Raynaud performed their duties with spice and pep, cleverly worded witty pledges were sworn to by each of the officers in turn and some interesting things will happen when they are all carried out.

Speeches were called for and President Keyser responded with a brief resume of the needs of the Club and an outline of the work he hopes to accomplish. The keynote of his address was cooperation, and whole-hearted cooperation will certainly assure a successful administration.

Each of the successful candidates was then given an opportunity to brush up his platform and spike down his planks.

Besides President Burnett the only real retiring member of the past regime is faithful "Art" Janssen. He has made a splendid record as a director and the result of his latest achievement will be seen when the new sign at the Club entrance is unveiled.

The following classes are being conducted under supervision of the S. F. A. C.:

*Architectural Design*—System of the Beaux Arts Institute of Design followed and programs issued regularly. E. E. Weihe and Edw. L. Frick, patrons.

*The Classic Orders*—James M. Magee, instructor.

*Structural Engineering*—C. L. Sly, instructor.

*Water Color Rendering*—M. De Gastynce, instructor.

*Details of Construction*—Al Williams, instructor.

\* \* \*

Synopsis of the San Francisco Architectural Club's cruise to Santa Cruz as guests of the Santa Cruz Portland Cement Company:

On December 9th and 10th a large contingent of Club members migrated to Santa Cruz as guests of the Santa Cruz Portland Cement Company.

Taken in charge by representatives of the company at

the S. P. station at 4 p.m. on Friday, they were royally entertained, sumptuously fed and efficiently instructed in the materials and processes of manufacture of Portland cement and again safely returned to the point of departure Saturday evening at 8 p.m. All who availed themselves of this opportunity to see a cement plant in full operation maintain that those who stayed at home missed a great lesson and incidentally a fine treat.

The highlights of the trip follow:

General introduction and appropriate greeting at the Casa Del Rey, then an excellent dinner, cigars and back to room 26. An address by Mr. George R. Gay, manager of the Portland Cement Company, in which he welcomed the Club and outlined the purpose of the excursion to the plant.

A view of the town in a downpour—15 per car—and then to bed.

Saturday morning—breakfast and a bus ride to the plant, where the mystery of cement making was unfolded and the meaning of "calcareous argillaceous compound burned to incipient fusion and finely pulverized" was visually demonstrated.

A tour of crushers, kilns, grinders and mills was followed by a short talk by the company's chief chemist, Mr. Rice, on the method of keeping record of the raw mix for lime content. Then came the poidometer and vibrator, klinker mills and klinker dump and last but not least interesting, sacking and shipment to jobs.

The afternoon was spent in the dark, e.g., in the mine which is worked by the "Glory Hole" system. Carbide lamps sputtered and flared, but what an appetite was developed, in the bowels of old mother earth, for that most delicious spread that was prepared at the mine camp.

All who had the good fortune to participate in this trip are most enthusiastic in their praise of its educational value and express their sincerest thanks to the Santa Cruz Portland Cement Company, who were such splendid hosts.

\* \* \*

Ashley & Evers, architects, announce that they have formed a partnership with Jesse E. Hayes, consulting engineer, and the firm name has been changed to Ashley, Evers & Hayes. They will retain their present offices at 525 Market street, San Francisco.

\* \* \*

The following were granted certificates to practice architecture in the State of California, at the last meeting of the State Board: Edmond H. Denke, 1317 Hyde street, San Francisco; Wm. J. Helm, 33 Marne avenue, San Francisco; B. J. S. Cahill, Webster Block, Oakland.

\* \* \*

POSITION WANTED: Architectural Draftsman—able to handle design and complete detailing of all types of commercial buildings. Seven years' experience; two in Europe. Address Box A, Pacific Coast Architect.

\* \* \*

Mr. Raymond W. Jeans, A. I. A., announces the opening of an office at West Coast Life Building, 605 Market street, San Francisco.



# THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR

[SERIAL ISSUE OF THE INSPECTOR]

NUMBER ONE

## BIG CITIES BEGIN BUILDING CODE WORK

[BY MARK C. COHN]

*Expert Consultant on Housing and Building Regulations*

[This is the thirty-first of a series of articles on building codes]



**L**UDGING by present activities, it is evident that during 1928 revision of building code practice will be effected in a number of cities on the Pacific Coast. The big cities are leading these activities and plan to write building codes locally. This attitude shows a bit of provincialism, but undoubtedly it also evidences wisdom. Each city has to meet problems peculiar to the community. On the other hand, of course, there are certain standardized practices which should and must of necessity be adopted by the different cities in a like manner. These standardized practices, however, are often referred to by the uninitiated as being numerous, while the fact is that in a comparative sense they are few, because local conditions to be considered are more numerous even though in some cases less important.

Some of the relatively less important factors of a building code ordinarily apply to a greater number of jobs, and, therefore, on the whole, they assume proportions of equal if not actually greater importance than those which are generally recognized as major practices.

It long has been foreseen that the larger cities on this coast would eventually take up the task of writing new building ordinances; it is generally conceded there is room for improvement.

San Francisco plans to have a new building law. This announcement closely followed the announcement in Los Angeles of that city's program to rewrite all municipal building regulation as outlined in an exclusive article in this series last month. San Francisco would require competent inspection service employed by owners in addition to municipal inspection.

Seattle, too, might be expected to join soon the list of larger cities that will take up writing their building codes locally, judging by published report attributed to the building superintendent of that city, who is quoted as having said it would be futile for the larger cities to adopt in toto any sort of code not written under local supervision. The assumption here is that Seattle will take the best from available building data and modify it to fit in with a code suitable for that community.

Oakland is reported to have long been considering the adoption of new building regulations and an announcement from that city may be expected in the near future.

San Diego, next to Los Angeles, has proposed the largest number of new ordinances during the past year, some of which have been passed, designed to meet problems arising in that growing municipality. San Diego is now working on a comprehensive code to regulate roof coverings of every description, and possibly will provide for the licensing of roofing contractors. It recently adopted ordinances for lathing, plastering, stucco, and to

license building contractors and plasterers. Another ordinance would require that plans be made by licensed architects and the work executed under supervision of the architect.

Sacramento long weathered through without a building code, and a few months ago put into effect by reference its first set of standards for the regulation of building. Recent reports from the capital city are to the effect amendments are being considered to meet local situations.

In all of the larger cities mentioned the forms of code in all probability will be different, perhaps too much so in features that easily could be made to follow accepted standards. That is a problem, however, which apparently the building industry is not sufficiently organized to cope with in an intelligent manner on a coastwide basis. Consequently, it looks as though it is too much to hope for to get even as much uniformity as would seem possible at this time. But there may be some consolation in the fact that better building codes are in the making, even though they may differ in some respects in the several cities. Eventually, perhaps, a more solidified and better organized building industry will bring about further improvements. It must be admitted by all who have followed the progress of the building industry and the various efforts made to bring about better and more standardized building practice, that sincere effort given the subject has produced results and tangible progress has been made. There is promise of further progress. And the auspicious beginning made in 1928 may show the way to get the best results. It is not too early to begin thinking of what the next California Legislature might do with State building acts, but that will be covered in a forthcoming article.

\* \* \*

### L. A. COUNCIL FAVORS ENGINEERS' LAW

The Board of Mechanical Engineers will continue to function as a city department separate from the Board of Building and Safety Commissioners, according to action of the Los Angeles City Council, which refused approval to an ordinance designed to abolish the former board and transfer its duties and functions to the last mentioned board.

Divergent opinion on the subject has been a source of much heated and conflicting discussion over a period of several months, and charges of political maneuvering have been injected into the controversy. It is even rumored the question of jurisdiction will precipitate further disagreement, on the theory the city charter may be interpreted to divide authority between the two boards over enforcement of laws regulating mechanical equipment in buildings. Jurisdiction over elevators and boilers, however, would lie with the Board of Mechanical Engineers by the recent action of the City Council.

# THE INSPECTOR

## TILE ROOFING CODE ADOPTED

No more insecurely laid tile roof covering, is the gist of a ruling being considered for adoption in Los Angeles by the Municipal Board of Building and Safety Commissioners in the form of regulatory specification for laying tile roofs. It is a good rule, too, in more than one way. First, it would insure safe construction, especially in case of earth or other vibratory disturbance. Secondly, it would eliminate that type of insecure cheap roof construction resorted to by irresponsible contractors.

Following the initiative taken by municipal officials, a committee of manufacturers of tile products and responsible contractors developed the specification.

With amendments determined by Los Angeles officials the specification is as follows:

Tile of any description used for roof covering shall not absorb more than fifteen (15%) per cent of the dry weight of tile weighed immediately after immersed in water for forty-eight (48) hours.

All tiles classified as one-piece tile shall be securely nailed and/or wired to supporting roof construction. Two-piece tile classified as top or cover-tiles and trough or under-tiles shall be applied as follows: On roofs not exceeding one-third ( $\frac{1}{3}$ ) pitch all such cover or top tiles shall be securely nailed and/or wired to supporting roof construction, and all tiles including trough or under-tiles in first lower course at eaves and at all hips and ridges shall be securely nailed and/or wired to supporting roof construction. All other trough or under-tiles shall be nailed or wired to the supporting roof construction or shall be securely interlocked and held in place to prevent displacement in a manner that each such trough or under-tile shall have its lower end about the upper end of cover or top tile immediately below. On roofs exceeding one-third ( $\frac{1}{3}$ ) pitch each cover or top tile and each trough or under-tile and/or separate pieces thereof shall be securely nailed and/or wired to the supporting roof construction.

Any type of one-piece hook-tile made integrally with lug or lugs at one end thereof may be used on roofs as hereinafter prescribed, provided the lug or lugs on such tile are at least five-eighths ( $\frac{5}{8}$ ) inch thick of the same material, project at least three-quarters ( $\frac{3}{4}$ ) inch below the bottom flat surface of tile and the lug or lugs approximate and extend across fifty (50) per cent the width of tile. Such hook-tile may be applied on roofs not exceeding a two-thirds ( $\frac{2}{3}$ ) pitch as follows: All such tiles at hips, ridges and gables shall be securely nailed and/or wired to supporting members. Elsewhere on such roofs all such tiles shall be securely nailed and/or wired to the supporting roof construction or effectively hung or hooked with projecting lug or lugs over substantial wooden or metal strips not less than one by two (1" x 2") inches. Each such wooden or metal strip shall be securely attached or nailed at least every twenty-four (24) inches to the supporting roof construction. On roofs exceeding two-thirds ( $\frac{2}{3}$ ) pitch each such hook-tile shall be securely nailed and/or wired to supporting roof construction; provided, however, that on roofs not exceeding a one-third ( $\frac{1}{3}$ ) pitch there may be used an approved type of one-piece hook-tile with lug or lugs approximating one-third the width of tile, or an approved type of combination hook and interlocking tile laid so as to overlap and effectively interlock with tile next immediately below thereof.

Tiles of any description shall be laid to effectively shed water and overlap the tile next immediately below at least three (3) inches; except that approved tile which effectively interlocks with tile next immediately below may be laid to overlap not less than two (2) inches.

Tiles of every description and/or separate pieces thereof required to be attached to supporting roof construction shall be securely nailed with copper nails or wired with copper wire of not less than No. 14 B. & S. gauge, and when wired and nailed copper nails shall be used; except that, on roofs not exceeding one-third ( $\frac{1}{3}$ ) pitch, when tile are nailed only, galvanized wire nails may be used. All nails shall penetrate the supporting roof construction at least three-fourths ( $\frac{3}{4}$ ) of an inch after passing through tile or other effective fastening device. The requirements prescribed in this section relating to wiring and/or nailing of tile shall not be deemed to apply to flat surfaced tiles laid flush used to ornament and face concrete roof slabs or other masonry roof backing provided such tiles are firmly imbedded in the concrete or other masonry backing with cement mortar or otherwise attached in an approved manner that will prevent displacement.

\* \* \*

Coronado says its buildings may go 250 feet skyward but no higher, according to an ordinance adopted recently by the board of trustees. Coronado should be complimented on its optimism.

## WHAT PRICE FLIMSY STUCCO

"Time will tell" is an old maxim, and in the case of unregulated, flimsy and cheaply built structures, the test of time soon reveals the defects. An average of 50 building permits are issued in Los Angeles monthly, it is reported, for replastering exterior stucco jobs. Until a new ordinance was enacted in that city about six months ago to regulate lathing, plastering and stucco, this class of work was done in an inordinately cheap catch-as-catch-can manner.

Responsible contractors, of course, have done good plastering, especially when executing work under supervision of reputable architects, with the result there are outstanding examples of jobs well done, a credit to art and craftsmanship, which will endure. But it is obvious that far too many plastering and stucco jobs were of the other kind. It is these jobs that are now being done over; not because any law requires they be reconstructed, but because poor workmanship, cheap materials, and even good materials misused and incorrectly applied, have revealed defects that owners cannot ignore.

A few heavy rains, stiff winds, hot sunshiny days and even moderate changes of temperature form a combination of elemental forces that must be taken into account, but which are often ignored in balmy weather by fly-by-night builders.

The Los Angeles lesson should serve to show that when applied to exterior stucco the word "cheap" means just what one standard dictionary says: "Being of comparatively little value; hence, poor; mean." Los Angeles is entitled to congratulations for enacting a new stucco and plaster ordinance. Requisite enforcement should follow vigilantly.

\* \* \*

## S. F. TO REVAMP BUILDING LAW

Closely following announcement that Los Angeles had begun writing an entirely new building code, a San Francisco committee working with the Board of Works has been chosen by the architectural, engineering and building fraternities to revamp the San Francisco building law and related municipal activities. This committee, it is reported, will first give thought to a reorganization plan for building inspection and follow up this activity with recommendation for changes in the building law in order to modernize that legal instrument.

Frederick H. Meyer, well-known San Francisco architect, was appointed to the committee to represent the local chapter of the American Institute of Architects. A. H. Wilhelm, building contractor, was chosen by the Builders' Exchange, and Walter L. Huber, practicing consulting engineer, the third member of the committee, was selected on the recommendation of the engineers.

\* \* \*

## SPRAY PAINT RULES OPPOSED

Industrial safety orders tentatively recommended by the California State Industrial Accident Commission ran into a snag at recent meetings held in San Francisco and Los Angeles when strenuous objections developed from large manufacturing groups, painting contractors, oil companies, motion picture companies and others interested in the use of paint spraying devices. The State Industrial Accident Commission is reported to be giving consideration to the arguments and suggestions of the opponents. Representatives of labor unions urged the need of safety rules for the use of spray gun machines.





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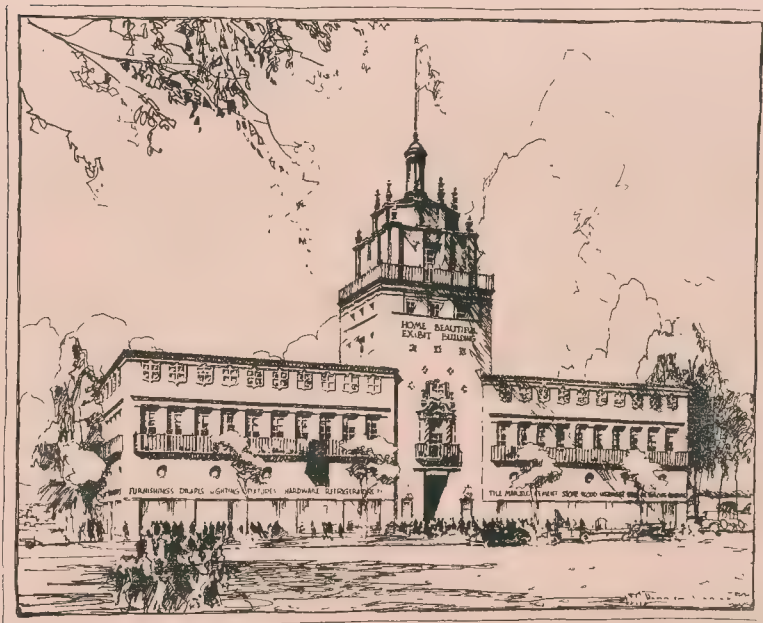


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## THE HOME BEAUTIFUL EXHIBIT

The building, which will cost approximately \$100,000, will be four stories in height with an eight-story tower with steel frame. The two lower floors and mezzanine floor are leased by Roy Seldon Price, architect and owner of the building, to the Architects' Building Exhibit Association, which will operate the Home Beautiful Exhibit.

The permanent exhibit will display attractively those materials and appliances which are used in building and furnishing fine homes. It will be open to the public each day, including Sundays, and two evenings each week. Those who are building or planning to build will thus have an opportunity to inspect and compare the various materials and appliances used in home building.

Next to the exhibit building, fronting Sunset boulevard, will be ample parking space and an open-air display of landscape gardening, garden furniture, exterior wall and roofing materials all attractively arranged in a Spanish garden.

## BRICK EXCHANGE LAUNCHED

To promote the use of common brick and educate the public regarding the economic value of using brick for all types of building from the modest home to the most ornate skyscraper are reported to be some major objectives which prompted the formation of the Brick Exchange in Los Angeles, headquartered in suite 634, Chamber of Commerce Building. Nearly all brick companies in Los Angeles and surrounding cities are charter members. It is asserted the Brick Exchange will function as a nonprofit, cooperative and educational organization; conduct extensive research work and publicly put at the disposal of all concerned, particularly architects, engineers and builders, informative data of irrefutable character.

## NEW SEWER REGULATIONS IN L. A.

Vitrified clay pipe for house sewer connections laid in private premises may be joined together with either satisfactory approved asphaltic compounds or cement-mortar, according to rules put in force by the Board of Building and Safety Commissioners in Los Angeles, after its divisions of plumbing and building had witnessed scientific laboratory and practical working tests of the materials under high pressure. In some cases, it is reported, the pressure applied to vitrified clay pipe with asphaltic jointing compounds exceeded 100 pounds, which is conceded to be from 20 to 25 times greater than is ordinarily necessary for house sewer lines.

## WE'RE SORRY

A regrettable error was made in the December number, in the advertisement of A. J. Bayer Co., Ornamental Iron and Bronze. The caption under the cut in this advertisement should have read: "Entrance Hunter-Dulin Building, San Francisco, Calif., Shultze & Weaver, Architects; Lindgren & Swinerton, Inc., Builders." We apologize to the A. J. Bayer Co., to the architects, the builders, and to our readers. This advertisement is correctly printed in this number.

## REVIEWSTAND SAFETY CODE

Safety in the building of reviewing stands in and out of doors is the aim of an amended ordinance adopted in Los Angeles. Here is a good ordinance to follow. It goes into the subject at length. Collapse of a grandstand in Pasadena two years ago revealed the need and the wisdom of insuring safety under public supervision for such structures.

\* \* \*

Mr. H. S. Myers, architect, with offices at 36 Upland Road, Kewbury, Wellington, New Zealand, is anxious to receive literature and catalogs of American manufacturers of building materials and equipment.



Beach House, Solano Beach, for Douglas Fairbanks and Mary Pickford. Designed by William Cameron Menzies



The  
WALLMARK  
of Quality



# 1927

## Saw the Triumph of Hockaday

THE TIDE is turning. Instead of asking, "What does it cost a gallon?" buyers of paint are realizing that paint that is cheap in the can is expensive on the wall.

Hockaday brings-down up-keep. It spreads farther, prevents suction and air checking—and can be washed repeatedly.

Architects, apartments, hotels and industrial plants are standardizing on Hockaday. As a result, 1927 records a substantial increase in business; convincing testimony to Hockaday's proved economy.

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ON REQUEST—A BOOK OF VALUABLE FACTS, "PAINT MILEAGE"

# INSTITUTE AND CLUB MEETINGS

## SOUTHERN CALIFORNIA CHAPTER, A. I. A.

At a recent election the Southern California Chapter, A. I. A., named the following new officers for the year 1928: President, Pierpont Davis; Vice-President, Edgar H. Cline; Secretary, A. S. Nybecker, Jr.; Treasurer, Fisk Haskell. William Richards was elected director for three years.

Seven delegates and seven alternates have also been named for the National Convention of the A. I. A. to be held in May, 1928. The names are as follows: Delegates, A. M. Edelman, Reginald D. Johnson, W. L. Risely, Sumner M. Spaulding, Fitch H. Haskell, David J. Witmer and William Richards. Alternates, Stiles O. Clements, H. Roy Kelley, Alfred W. Rea, Eugene Weston, Jr., George Washington Smith, Donald D. McMurray and C. M. Winslow.

At the same meeting A. C. Weatherhead, head of the Architectural Department of the University of Southern California, introduced Mr. Cogswell, who spoke on "Artland," which is an educational movement now on foot in Southern California to foster an appreciation of the several forms of art and their interrelation not only among the general public but among those professional and practicing members of those several phases of artistic expression as well.

A second speaker was Ken Nakazawa, lecturer and writer on Oriental arts, who spoke on the art and architecture of China and Japan. His talk, which was most interesting, was illustrated with lantern slides.

Harris Allen, President of the San Francisco Chapter, A. I. A., who was present at this meeting of the southern body, spoke briefly of the vital part that the latter organization has played in institute work and affairs generally, and commented upon the inspiration that its members have provided for other A. I. A. chapters in California and throughout the West.

## WASHINGTON STATE CHAPTER, A. I. A.

The regular monthly meeting of the Chapter was held at the College Club, Seattle, Thursday evening, December 1, preceded by the usual dinner at 6:30 p. m.

During the dinner there was an informal discussion of the proposed city water tower at Woodland Park, which gradually faded into a discussion of modern art in general and of the exhibition at the Seattle Fine Arts Society Gallery in particular. There seemed to be some doubt as to the inward meaning of one of the pictures, "Gold Fish in a Bowl," with the feeling that the artist either had some mystic message or was gently "spoofing" the public. No one seemed to know just what were the elements of beauty in some of the pictures, but it was pointed out that many had found them of genuine interest and merit and the conclusion was that like the proverbial taste for olives, it could be cultivated.

After the dinner, the business meeting was called to order by the President, with the statement that, as this was the last business meeting of his administration, it would be entirely informal, a familiar gathering together to finish up the year.

The minutes of the three preceding meetings were read and approved. Mr. Albertson, the chairman of the committee authorized at the last meeting for the purpose of securing a general committee to further City

Planning activities in the city, reported a list of organizations from which the members of the general committee were being chosen, and outlined, in a general way, its proposed organization and purpose. Mr. Albertson also reported for the Nominating Committee the following nominations for officers for the year 1928 to be voted on at the annual meeting. The names are as follows: For President, Sherwood D. Ford; First Vice-President, F. A. Naramore; Second Vice-President, Herbert A. Bell; Third Vice-President, G. Albin Pehrson; Secretary, J. Lister Holmes; Treasurer, A. M. Allen; Executive Committee, three years, Clyde Grainger.

The President made a brief announcement regarding the annual meeting and the Inter-Scholastic Conference, these to be held at the Olympic Hotel, Friday and Saturday, January 13 and 14.

A request from Mr. Morse, the city engineer in Seattle, was presented, asking for architectural assistance in housing the water tank at Woodland Park. This was turned over to the Committee on Civic Design and it was reported that Mr. Myers, the chairman of this committee, had obtained the necessary data and preliminary work had already been started.

Mr. Jones, reporting as chairman of the Exhibition Committee, stated that the exhibition, after being held in Seattle, was transferred to Tacoma, and from there to Portland, and that the Eastern work in the exhibition had finally been sent to Eugene, Oregon. This appeared to suggest an exhibition circuit, which might be worked out for the Northwest, helping to keep the work of architects before the public.

The proposed amendment to the Chapter By-laws, defining more clearly the method of nominating delegates to the national convention, and defining their duties, was passed.

At the conclusion of this necessary business, the discussion which followed finally drifted around to publicity. It was decided, after some discussion, that the Chapter hold a special meeting in the near future, to hear and discuss a proposition which had been presented to the Executive Committee by Mr. Lloyd Spencer.

Mr. Naramore, a member of the Institute Committee on Practice, next spoke briefly on the work of the committee, quoting from letters he had received from its chairman. There was also an informal discussion on the registration of available draftsmen, and also on the establishment of an atelier of architecture and the arts and crafts. The President stated that work similar to that which would be undertaken by such an atelier was being arranged for as a part of the Extension Course of the University.

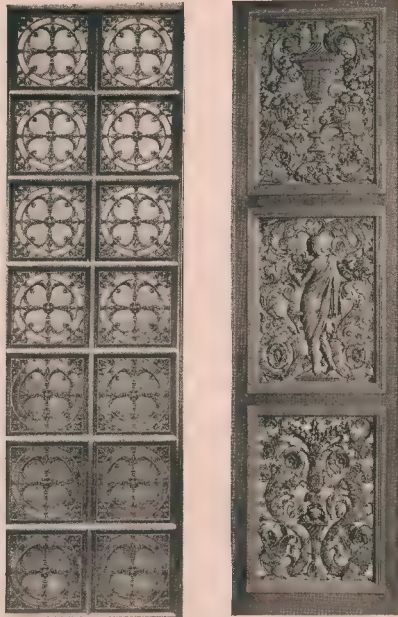
## LOS ANGELES ARCHITECTURAL CLUB

Owing to the rush of the Christmas and holiday season, it was decided to omit club meetings for December. Though formal sessions were thus briefly suspended, the plans for the Beaux Arts Ball, previously announced in these pages, are going forward rapidly. The night of February 3d has been named as the date for the affair. Venetian Carnival scenes will supply the atmosphere and spirit of the gathering, and settings for the event are now being constructed and assembled.



Model, Green Ophthalmic Institute, San Francisco, California. Weeks and Day, Architects





### BRONZE ELEVATOR DOORS

Left—Bronze Elevator Doors, Pacific Southwest Building, Fresno, Calif. R. F. Felchlin Co., Architects.

Right—Bronze Elevator Doors, Berkeley Chamber of Commerce. Wm. H. Ratcliffe, Architect.



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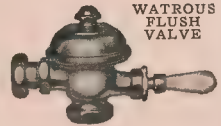
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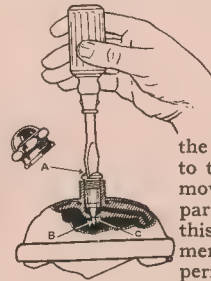
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The following are members of Hawaii Chapter of the American Institute of Architects, all of Honolulu, Hawaii: Herbert Cohen, 323 Damon Building; Louis E. Davis, Boston Building; Dickey & Wood, Damon Building; Emory & Webb, Jas. Campbell Building; Ralph A. Fishbourne, Hawaiian Electric Building; Wm. C. Furer, 507 Hawaiian Trust Building; Afong W. Heen, 416 Hawaiian Trust Building; Wm. Mark Potter, 507 Hawaiian Trust Building; Capt. Jas. D. MacMullen, U.S.A., Fort deRussy.

\* \* \*

The Los Angeles Chapter of the American Association of Engineers announces an annual New Year's meeting and ladies' night to be held Thursday, January 26, at 6:30 p.m., at the Artland Club, 811 West Seventh street, Los Angeles. Those wishing to attend should notify the Secretary at room 1215, 408 South Spring street, Los Angeles.

\* \* \*

Architects Clarence Cullimore and Edwin J. Symmes announce the opening of offices in the Habersfeldt Building, Bakersfield, California. Mr. Symmes was formerly located in the Shreve Building, San Francisco.

\* \* \*

Mr. Wm. Clement Ambrose, architect, announces the opening of an office for the practice of architecture at room 902, West Coast Life Building, 605 Market street, San Francisco.

\* \* \*

Architect Wm. J. Stickney, who formerly practiced architecture in Pueblo, Colorado, is now located at 5051 Van Nuys boulevard, Van Nuys, California.



## ORNAMENTAL LAMPS

Fire Department Headquarters, City of Los Angeles  
Rudolph Maier, *Architect*

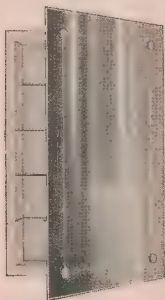
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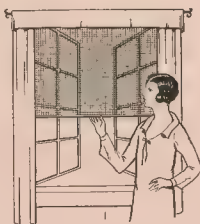
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Reserved for Taxes	334,943.50	
Other Liabilities	234,436.11	

CAPITAL Paid in	\$ 9,000,000.00	
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F. I. RAYMOND, Cashier.

Subscribed and sworn to before me this 4th day of January, 1928. O A. Eagers, Notary Public in and for the City and County of San Francisco.

CORRECT—Attest: Sidney M. Ehrman, F. W. VanSicklen, Henry Rosenfeld.

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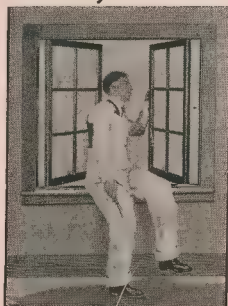
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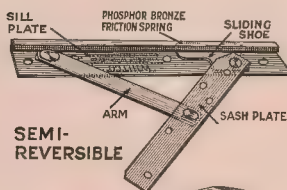
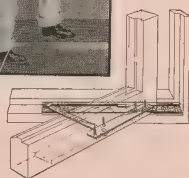
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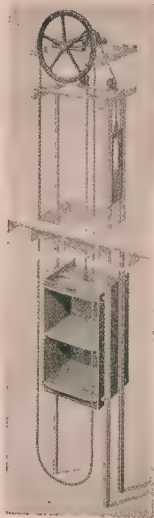
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## NEW BUILDINGS FOR LOS ANGELES

Architects Balch Brothers, with offices in the Film Exchange Building, Los Angeles, are completing working drawings for a two and three story class A theater building to be erected in San Bernardino for the West Coast Theaters, Inc. The theater will have a seating capacity of 1600 persons and cost about \$300,000.

\* \* \*

Architects Walker and Eisen, Western Pacific Building, Los Angeles, have been commissioned to prepare plans for a 13-story class A apartment hotel building to be erected on Hollywood boulevard west of La Brea avenue, Los Angeles. The cost will be approximately \$1,000,000.

\* \* \*

Architect W. Douglas Lee of Los Angeles is preparing working drawings for an 8-story class A hospital building to be erected on the corner of Alvarado street between Temple and Bellevue avenue, Los Angeles. The hospital will have accommodations for 230 beds and will cost \$450,000. Mr. Lee will also supervise the construction.

\* \* \*

Contract for the new factory building to be erected in Los Angeles for the Firestone Tire and Rubber Company has been awarded to J. V. McNeil Co., 5860 Avalon boulevard, Los Angeles. The building was designed by Architects Curlett and Beelman and will cost \$700,000.

\* \* \*

Architects Walker and Eisen are preparing plans for a 2-story class A bank and office building to be erected in Beverly Hills for the California Bank. It will cost \$225,000.

\* \* \*

Architect Myron Hunt, 1107 Hibernian Building, Los Angeles, is preparing plans for a 1-story Spanish-type concrete hospital building, to be erected in Redlands, California, for the Redlands Community Hospital Association. Mr. Hunt, together with H. C. Chambers, architect, and W. P. Shepherd, engineer, have been commissioned to prepare plans for a group of buildings to include six cottages, administration building, shops and agricultural building on a tract of land near Chalk Hill in San Fernando Valley for the Protestant Welfare Association. The buildings will cost about \$250,000.

\* \* \*

Architect Richard M. Bates, Jr., 660 South Vermont street, Los Angeles, has been commissioned by Lydia Jean Morehouse to prepare plans for a 13-story class A hotel building to be erected on northeast corner of Seventh and Berendo streets, Los Angeles. The building will have 250 rooms and cost approximately \$650,000.

\* \* \*

Architects Willis Polk & Co. of San Francisco are completing working drawings for the new concrete and frame yacht club building to be erected at the foot of Broderick street, San Francisco, for the St. Francis Yacht Club. The structural plans are being made by T. Ronneberg, engineer.

\* \* \*

The office of Wm. H. Weeks, architect, has been moved to room 1429, Hunter-Dulin Building, San Francisco.

## NEW SAN FRANCISCO SCHOOLS

The Board of Public Works of the city and county of San Francisco have recently commissioned the following architects to prepare plans for new school buildings:

Architects Miller and Pflueger, 580 Market street, San Francisco, will prepare plans for the class C junior high school building to be erected on Arguello boulevard near Geary street. Cost, \$400,000.

Architect A. Appleton, 68 Post street, will prepare plans for a second unit to the south side high school group. This building will cost \$250,000.

Architect G. Albert Lansburgh, 140 Montgomery street, San Francisco, is preparing plans for a 2-story addition to the Polytechnic High School to cost \$125,000.

Architect Dodge A. Reidy has been commissioned by the city and county of San Francisco to prepare plans for a 1-story frame elementary school building to be known as the Balboa Elementary School. The building will contain twelve class rooms and cost \$100,000.

Architect Joseph Rankin, 57 Post street, will prepare plans for an addition to the Edward Robeson Taylor School to cost \$75,000.

Architects Reid Bros., 105 Montgomery street, San Francisco, are preparing plans for the Marina Elementary School to be erected on the corner of Divisadero and North Point streets and to cost \$100,000.

\* \* \*

The Income Properties Co. of California, 436 Fourteenth street, Oakland, have commissioned Architects Weeks and Day, Financial Center Building, San Francisco, to prepare plans for a class A theater to be erected on the south side of Seventeenth street between Telegraph and San Pablo avenue, Oakland. The theater will have a seating capacity of 1300 and will cost approximately \$1,000,000.

\* \* \*

Architect Henry H. Meyers, Kohl Building, San Francisco, has completed plans and figures will be taken shortly for the 3-story and basement class B reinforced concrete loft building to be erected on the southwest corner of Castro and Ninth streets, Oakland, for the Langley and Michaels Drug Company. The building will occupy a ground area of 100 x 175 and will cost \$150,000.

\* \* \*

The trustees of the M. H. deYoung Memorial Museum of San Francisco have decided to tear down the old Egyptian Art Palace that adjoins the deYoung Memorial Museum, and to erect a new unit on this site. Architect Frederick H. Meyer has been commissioned to prepare the plans.

\* \* \*

Architect F. Eugene Barton, Crocker Bank Building, San Francisco, has prepared plans for four English and Italian type dwellings to be erected in San Francisco by W. R. Voorhees, Inc. Each house will cost about \$25,000.

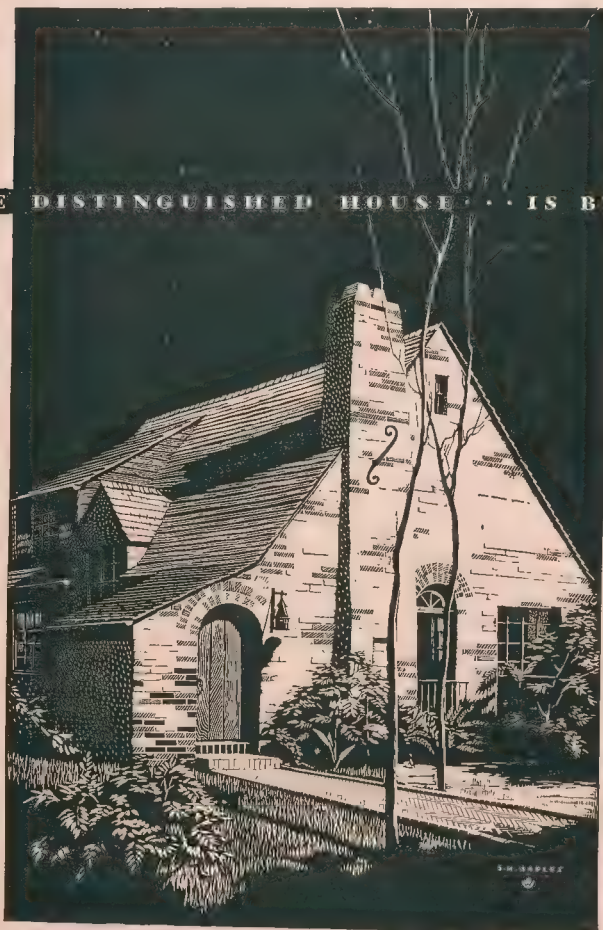
\* \* \*

The J. C. Carly Co., 823 "J" street, Sacramento, has purchased property on South Curtis, Oak Hill, Sacramento, and will erect ten new homes to cost \$94,000. Plans will be prepared by their own draughting department.





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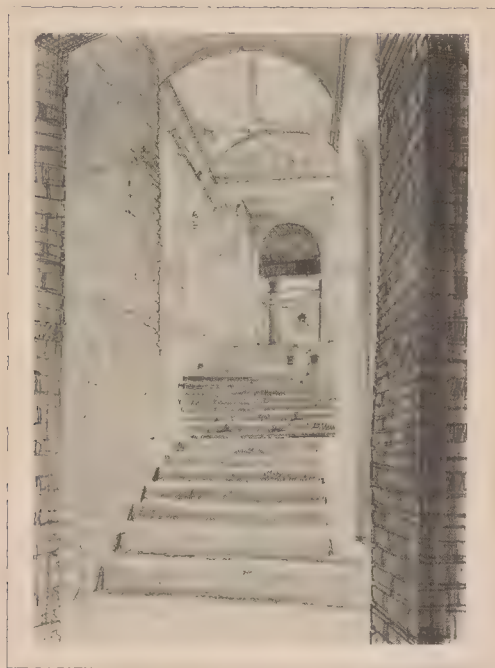
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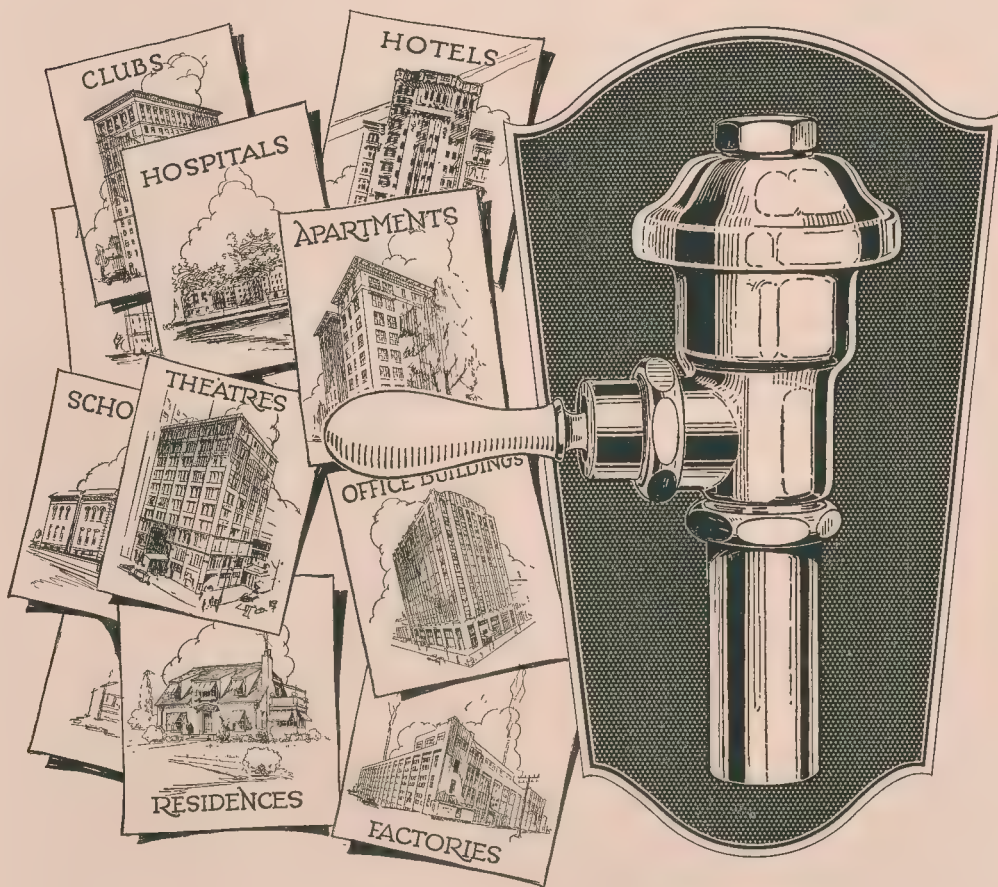
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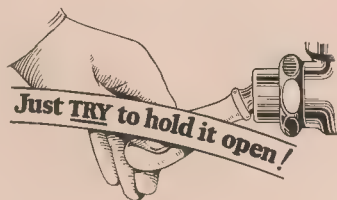
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VOLUME XXXIII / SAN FRANCISCO AND LOS ANGELES / FEBRUARY 1928 / NUMBER TWO

## CONTENTS

A Notable Women's Club House .....	Harris Allen	11
New and Recent Books .....		12
Editorial .....		31
Monthly Bulletin, American Institute of Architects .....		35
Report of Annual Meeting, Washington State Chapter, A. I. A. ....		37
Art in Iron and Bronze .....		41
The Inspector .....		43-45
Institute and Club Meetings .....		47
The Building Situation, 1927-1928 .....		49-53
In the Profession .....		56-57
Index of Advertisers .....		65

## ILLUSTRATIONS

Sketch, Unfinished Section between Palace of Charles V and Court of Myrtles, Alhambra, Granada, Spain, by Lionel Pries, Architect .....	Cover
Ebell Club, Los Angeles. Hunt and Burns, Architects .....	13-27
Annie Wright Seminary, Tacoma. Sutton, Whitney and Dugan, Architects .....	28
Tacoma Rust Building, Tacoma. Sutton, Whitney and Dugan, Architects .....	29
Sketch, S. F. Stock and Bond Exchange Bldg. Miller and Pfueger, Architects .....	34
Examples of Art in Iron and Bronze .....	40-42
Sketch, Huckins Hotel. Weeks and Day, Architects .....	51
Washington State Capitol Building, Olympia, Washington .....	54

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VOLUME XXXIII · SAN FRANCISCO AND LOS ANGELES · FEBRUARY 1928 · NUMBER TWO

## A NOTABLE WOMEN'S CLUB HOUSE

[ BY HARRIS ALLEN, A. I. A. ]



THE NEW HOME of the Los Angeles Ebell Club is a distinct architectural achievement. Just how fine it is will probably be realized more by other architects than by the general public, for some time to come—except that it is big, and the grand scale cannot help but impress people. There is nothing flamboyant about it, nothing bizarre. It is almost severe in the restraint of its facades, the dignified simplicity of its main apartments. Nowhere is there any theatric appeal to the eye or the emotions; no attempt is made for the novel, the extreme, the esoteric, the symbolic. However, it is real architecture, not in the simplest but in the most direct terms.

As with every notable building, it is to the plan we must look for the key to the building's success, and to understand the plan, the problem to be solved must be made clear. This included the special requirements and functions of the club, the exposure, shape and contours of the site, cost and other practical features.

The lot is about 150 by 500 feet, with north, east and south exposures on three wide streets, and falls fifteen feet from one end to the other. Wilshire boulevard and Eighth street are the principal frontages.

The Ebell Club is theoretically a study club, composed of about three thousand women members. Studying is carried on through sections, devoted to literature, music, drama, the fine arts, travel, and many other subjects (omitting politics and religion). It has developed somewhat extended social activities, in the nature of both club affairs, for all members, and private functions, large and small. Dramatic work, for experiment and for entertainment, has become a very important part of the club life. Catering for luncheon, tea, dinner, dance, is of course an essential feature.

A study of the plan will show how adequately these requirements have been fulfilled. Unfortunately the upper floor plans were not available; they contain many rooms, small and large, for meetings and functions, and a comfortable library. On the main floor, it may be well to

point out the strategic position of the kitchen, accessible to all the main rooms and the patio terraces, opening directly to the service driveway, with ample light and ventilation and yet consuming no desirable room space; and to the isolated but closely connected theater wing.

This theater is, indeed, a triumph in itself. With its separate street entrances, it can obviously be used—rented or leased—for purposes foreign to the club, with ease and safety. The auditorium and balcony hold about thirteen hundred. There are two ample foyers; and the most generous stage it has been my fortune to see, outside of the best professional theaters. It is eighty feet wide by thirty-two feet deep, to be exact; sixty feet high, and with a proscenium arch forty-one feet by twenty-seven. The acoustics are marvelous—there is no other word for it—and while on that subject, it is interesting to know that every principal room or corridor in the building was carefully studied for acoustics (consulting with Prof. Verne O. Knudsen of the University of California at Los Angeles), and through the use of acoustic plaster and special floor coverings and hangings all echoes and noise difficulties have been eliminated. It sounds like a fairy tale—but it is true.

The architectural treatment of the exterior is quite clearly shown in the accompanying views. It is Italian in spirit, excellently proportioned and detailed, suggestive rather of the mansion or villa than of the institution. The surface is not a decorative veneer; the building is of reinforced concrete, monolithically poured, and the impressions of the forms remain; a treatment of colloidal stain has penetrated without affecting the texture. The wall surface thus obtained is interesting in itself, and the elements of architectural composition which might be considered as "applied" are in reality integral parts of the masonry; in form, they are large enough, and simple enough in detail, to be logical in the manner of their treatment. The structural cost was under thirty-eight cents per cubic foot.

The patio is the one feature which departs from the direct and straightforward in its architectural setting; and since the varying elements



of terraces, loggias, stairways, arcades and roofs are in all cases the natural expressions of plan and function, and there is no sense of any forced effect, the result is delightful and refreshing. It is amazing to find so much accomplished in so short a time in the way of landscape architecture (for which Florence Yock and Lucile Council are responsible), but the amazing is commonplace in Los Angeles. A few years' growth of vines and thickening shrubbery—potted plants and tubbed trees on the terraces—gay awnings and summer frocks—and one can picture this patio as a most enchanting spot, under the warm blue skies of sunny Southern California. The stepped terraces and arcades are cleverly handled, and the space between walls, fifty-five by one hundred and thirty feet, seems even more spacious, on account of the interesting breaks in surrounding walls and roofs.

A word should be given to the interior equipment. Mr. Sumner Hunt and Mr. Silas Burns, the architects, collaborated, with evident harmony and with harmonious results, with George Reynolds as to furnishings and with Julian Garnsey as to interior decoration, color, wall and ceiling finish, and so on. This pleasant co-operation extended to the other minor departments of equipment, and it is worth comment. Even more than outside, the impression is created, not of an institution, but of a gracious, stately, but hospitable private mansion. In the large apartments, instead of a stiff formality or a sticky magnificence, one finds an atmosphere of easy comfort, of pleasant spaciousness; the small rooms carry a note of daintiness or of quiet richness according to their various functions.

The Ebell Club as a whole is an excellent example of that new note of restraint, of thoroughly studied and sincere architectural technique, which has been developing in Southern California.

\* \* \*

#### BOOK REVIEWS

*French Provincial Furniture*, by Longnon & Huard. With 71 illustrations and a map. The first book in English treating of this furniture province by province, and showing the variations in character and form. Size 6x9 inches. Bound (r/L), \$5.00.

*The Practical Book of Learning Decoration and Furniture*, by Holloway, E. S. (author of "Furnishing the Small House and Apartment"). About 165 illustrations. Handsome octavo (r/L), \$4.50.

*The Smaller Houses and Gardens of Versailles*, by French and Eberlein. (From 1680 to 1815. Another Pencil Points book.) Over 250 photographs, plans, and measured details. More than 200 pages, size 9 by 12 inches. Profusely illustrated and with explanatory text. Printed on heavy coated paper; handsomely bound (u/P), \$6.00.

*The Treatment of Interiors* (the sixth book of the Pencil Points Library), by Eugene Clute (formerly editor of "The Architectural Review and of "Pencil Points," etc.). 208 pages, size 9 by 12 inches, with adequate text and

illustrations. Printed on heavy coated paper; handsomely bound (u/P), \$6.00.

*The Technique of Water-Colour Painting*, by L. Richmond and J. Littlejohns. With 31 full color illustrations. 73 pages. An excellent book for the student. Size 9x11 inches. Bound (ucc), \$6.00.

*Chimney Pieces of England from 15th to 19th Century*, by G. C. Rothery. About 190 photographic plates and measured drawings. Text contains thumbnail sketches of fireplace furniture (fire dogs, fire irons, etc.). Limited to 500 copies. Size 10½x13 inches. Bound (Ar), \$18.00.

*Modern Plasterwork Construction*, by George P. Bankart and G. Edward Bankhart. 33 plates of detailed scale drawings. Size 13x20 inches. Portfolio form. (uceAP\*), \$10.00.

*Les Cathedrales de France* (Cathedrals of France). Two volumes in portfolio form. By A. de Baudot and A. Perreault-Dabot. (Archives of the Historic Monuments Commission.) About 300 full-size photographic plates of exteriors, interiors, details, measured drawings, sections and plans. Size 13x18½ inches. (mcrcdMA), \$45.00.

*Architectural Details from Westminster Abbey and St. Margaret's Westminster*, with preface by Albert E. Bullock. Volume I illustrated with 70 phototypes of architectural and sculptural details of the medieval and later Gothic monuments. Size 12 by 16 inches. (Vol. II, Georgian and Adams Period.) Vols. I and II bound together, in cloth. (mumrT). Price, \$29.00.

*Jardins D'Espagne* (Gardens of Spain), by Gromort. 120 photographic plates of elevations and plans. This work contains much new and interesting garden and house architecture. 2 vols. Size 13x18. \$30.00.

*Jardins de France*, 2 vols., by P. Pean. (Similar to above.) \$30.00.

*Jardins D'Italie*, 2 vols., by G. Gromort. (Similar to above.) \$30.00.

*Practical Structural Design in Timber, Steel and Concrete*, by Ernest McCullough. Third edition revised and enlarged. 416 pages. 224 illustrations. Size 6 by 9 inches. Bound (u/), \$4.00.

*Small Manor Houses and Farmsteads in France*, by Eberlein, Ramsdell and French. Fully illustrated with 254 plates. 303 pages. (Uniform in size and binding with "Villas of Florence and Tuscany" and the two above-mentioned books.) Size 9x11 inches. (rL), \$15.00.

*The Study of Architectural Design*, by Harbeson (being the fifth book of the Pencil Points Library). Valuable to students interested in the Beaux Arts design, and students in the study of architecture in general. 250 pages. Hundreds of illustrations of drawings, sketches, renderings, photographs, details, etc., of appropriate subjects by prominent designers and teachers. Size 9x12 inches. Bound (uP), \$7.50.

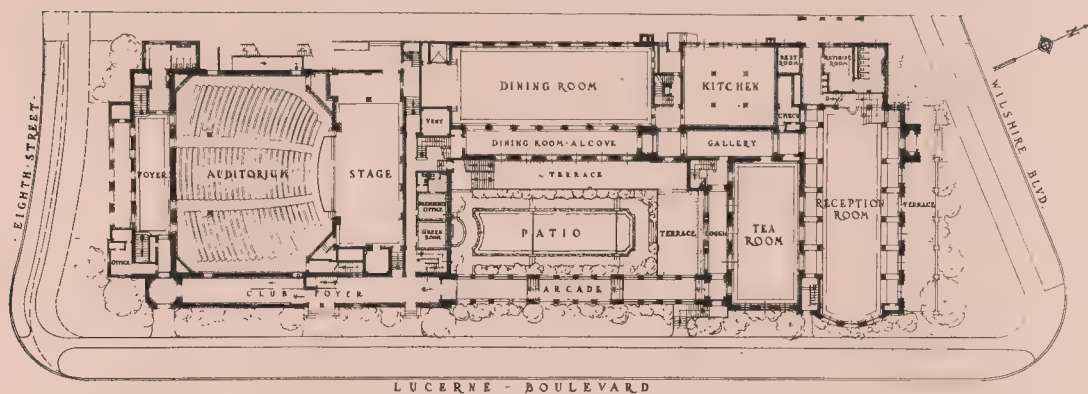
*Monograph of the Works of Mellor, Meigs and Howe*, new edition. With an introduction by Owen Wister. Contains 200 large photographs of exteriors, interiors, gardens and details, floor plans and detail drawings. 187 illustrated pages. Bound in buckram. Size 12x16 inches. (Ar), \$20.00.

*Bridge Architecture*, by W. J. Watson. Containing over 200 photographic illustrations, mostly full page, of the notable bridges of the world, ancient and modern, with descriptive, historical and legendary text. Size 10x13 inches. Bound, \$17.50.

*Colonial Interiors*, by Leigh French. Containing many photographs and scale drawings of rooms of Early Colonial and the Federal period. Size about 10x12 inches. Bound (Hriz), \$15.00.



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ABOVE—THEATER WING; BELOW—CLUB WING; EBELL CLUB, LOS ANGELES, CALIFORNIA  
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DETAIL OF BAY, CLUB WING, EBELL CLUB, LOS ANGELES, CALIFORNIA  
HUNT AND BURNS, ARCHITECTS





THEATER ENTRANCE, BELL CLUB, LOS ANGELES, CALIFORNIA. HUNT AND BURNS, ARCHITECTS



TEA ROOM LOGGIA, PATIO, EBELL CLUB, LOS ANGELES, CALIFORNIA. HUNT AND BURNS, ARCHITECTS





PATIO STAIRS TO UPPER TERRACE, EBELL CLUB, LOS ANGELES, CALIFORNIA  
HUNT AND BURNS, ARCHITECTS



ARCADE FROM PATIO, EBELL CLUB, LOS ANGELES, CALIFORNIA  
HUNT AND BURNS, ARCHITECTS





PATIO ARCADE FROM STREET, EBELL CLUB, LOS ANGELES, CALIFORNIA  
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SUN ROOM, EBELL CLUB, LOS ANGELES, CALIFORNIA. HUNT AND BURNS, ARCHITECTS





LEFT—THEATER WING FROM PATIO; RIGHT—PATIO ARCADE; EBELL CLUB, LOS ANGELES, CALIFORNIA. HUNT AND BURNS, ARCHITECTS



RECEPTION ROOM, EBELL CLUB, LOS ANGELES, CALIFORNIA  
HUNT AND BURNS, ARCHITECTS

*George Reynolds, Interior Decorator*





SKETCHES FOR RECEPTION ROOM, EBELL CLUB, LOS ANGELES, CALIFORNIA  
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*George Reynolds, Interior Decorator*



TEA ROOM, EBELL CLUB, LOS ANGELES, CALIFORNIA  
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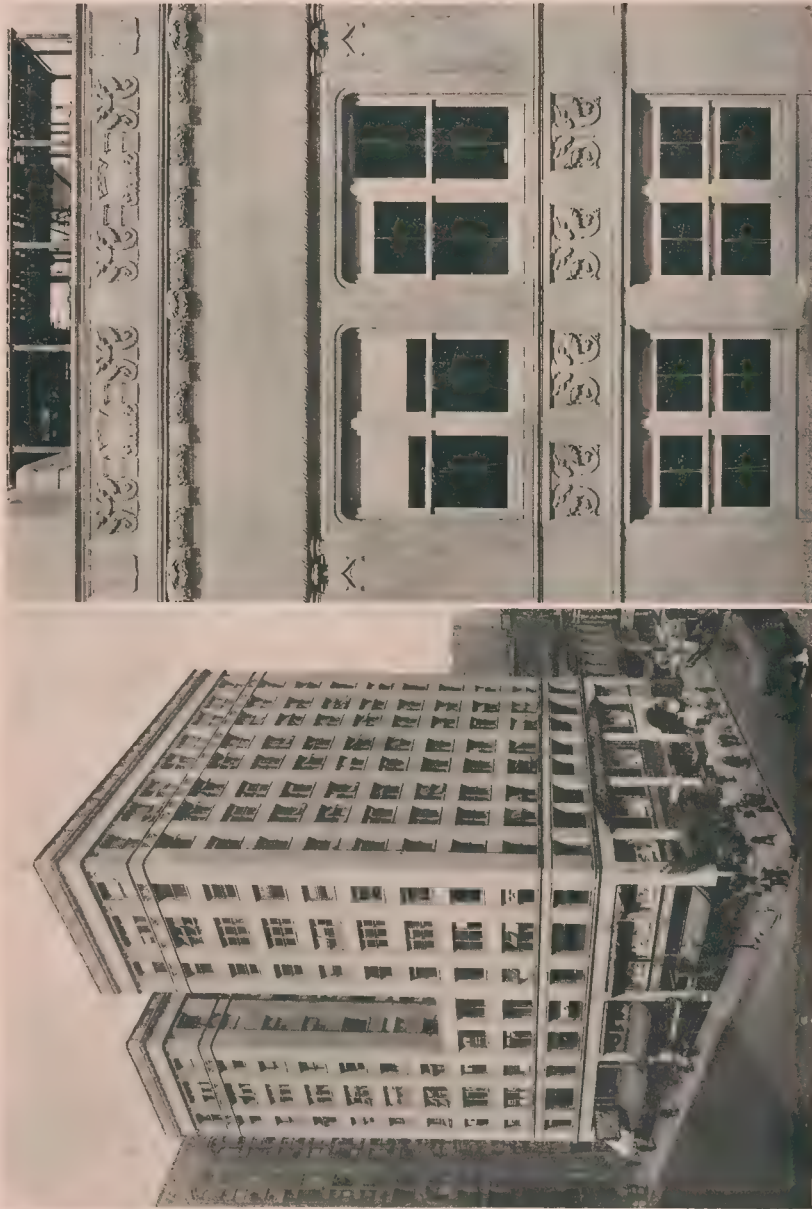
*George Reynolds, Interior Decorator*





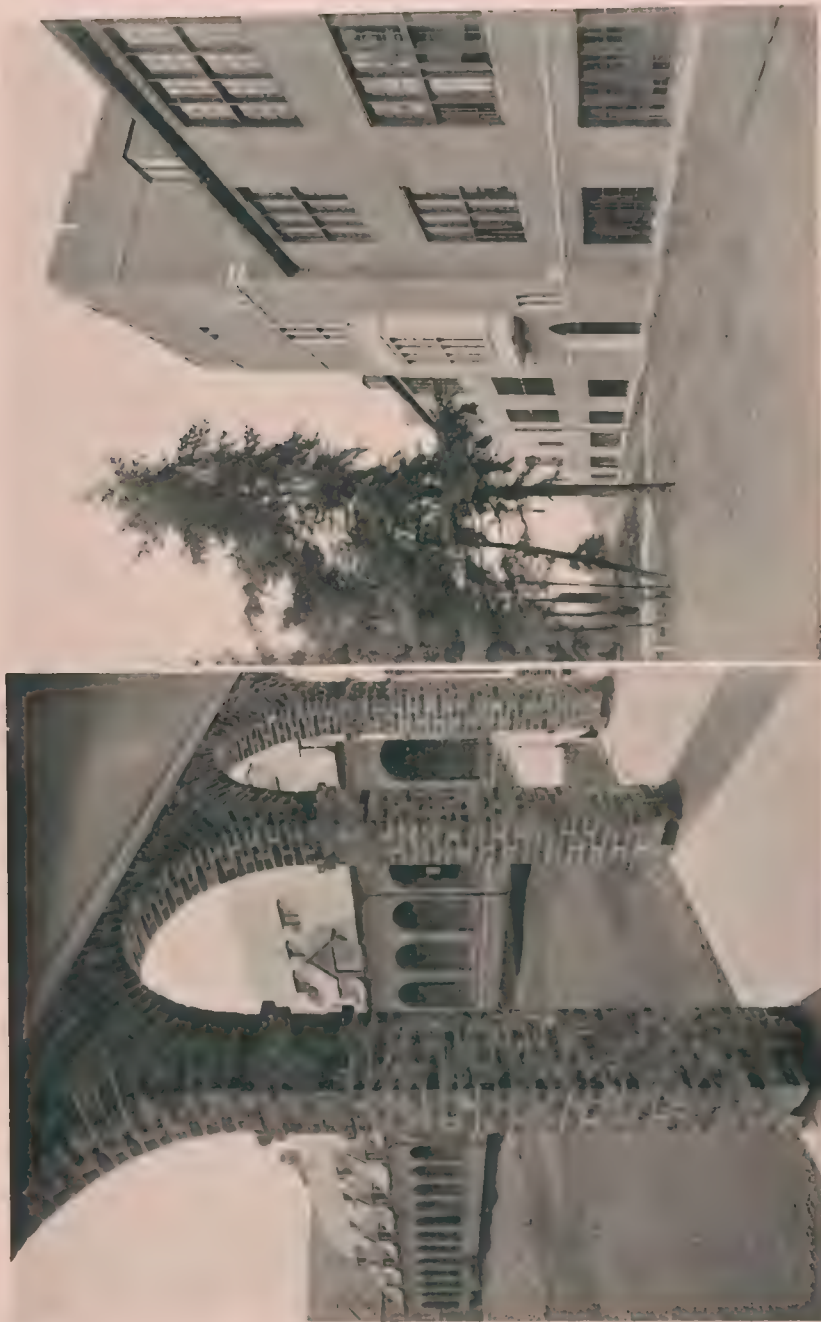
DINING ROOM, EBELL CLUB, LOS ANGELES, CALIFORNIA  
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TACOMA RUST BUILDING, TACOMA, WASHINGTON. SUTTON, WHITNEY AND DUGAN, ARCHITECTS





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## EDITORIAL

### *Expert Advice*

THE APPOINTMENT of an Advisory Board to assist the Board of Public Works of San Francisco in drawing up a new Building Code is a wise move. Consisting of representatives from the local chapters of the American Institute of Architects and the American Society of Engineers, and from the San Francisco Builders' Exchange, this Board can bring the benefit of expert training and experience—and, doubtless, intelligence—to help solve this very important and complicated problem. San Francisco is to be congratulated upon the prospect of securing an adequate and sane Building Code through the services of Messrs. Meyer, Hueber and Wilhelm.

\* \* \*

### *American Architecture*

IN A RECENT issue of a leading Eastern journal, a writer says some pleasant things about architecture in the Far West. "A vigorous individuality . . . imaginative . . . flexible . . . picturesque . . . possibly an Old World air, but essentially a new creation, out-and-out American . . . more American, indeed, than if one were to attempt to sprinkle Colonial homesteads of the New England type upon the glowing reds and browns of the Western landscape."

That is very well expressed; and under it lies the realization that the typically American idea is to seize upon whatever is particularly appropriate to a special need or condition and adapt it to the specific environment and requirements—utilizing all possible modern methods and devices and improvements. This applies to science, to machinery, to literature, to education, to business, to music, and to architecture.

This it is that has built the United States up to that dominance we now present among the great nations of the world.

\* \* \*

### *Craftsmanship*

WITHOUT mutual understanding and cooperation between architect and craftsman, good building cannot be accomplished. This is an axiom, a platitude, if you will. Yet it is too often neglected.

Both parties are responsible. The architect frequently does not understand methods of working, difficulties with which craftsmen have to contend, actual construction necessities. The craftsman is apt to regard an architect as unrea-

sonable and arbitrary; he, perhaps, sees only a detail drawing and has no idea of the relation it bears to the complete project. Each can learn from the other; for both have at heart the same essential desire—to produce a good job; to build strongly and beautifully with good materials.

Here in California there seems to be more evidence, we think, of development along the line of mutual understanding and team work. There is an increasing number of good results, of honest and harmonious detail and execution, of an eager attitude towards good craftsmanship. Such are the buildings we like, and try, to illustrate in our journal.

And there is evidenced the desire to recognize good work, in the award of Honor Certificates for craftsmanship, made by various Chapters of the A. I. A. The recognition of merit in such public and unprejudiced form must impress and stimulate all who are concerned in or affected by the building industries.

\* \* \*

### *Washington Chapter Activity*

ELSEWHERE in this issue is published a report of the annual meeting of the Washington State Chapter, A.I.A. It is a noteworthy report, and justifies the space consumed. The record of definite committee work, the general spirit of interest, of enthusiastic cooperation, is significant of a very healthy condition in the Chapter, and contains much that may be considered with profit by other Chapters.

\* \* \*

### *S. F. Stock Exchange Building*

THE RESULT of the recent architectural competition conducted by the San Francisco Stock Exchange for its new home was an extremely happy one. The winning design, shown in this issue, was submitted by Miller and Pflueger, San Francisco architects, and is an original and significant composition, decidedly expressive of the purposes for which the building is to be used. It is modern art, in the sense that it follows no historical style; but there is nothing bizarre, painful, distorted about it; it is a sane and logical development.

The competition was conducted under approved A. I. A. methods with Mr. Warren Perry as advisor. The new building will represent an investment of \$1,250,000, and will house one of the greatest financial centers in America, second only to New York in volume of trading.





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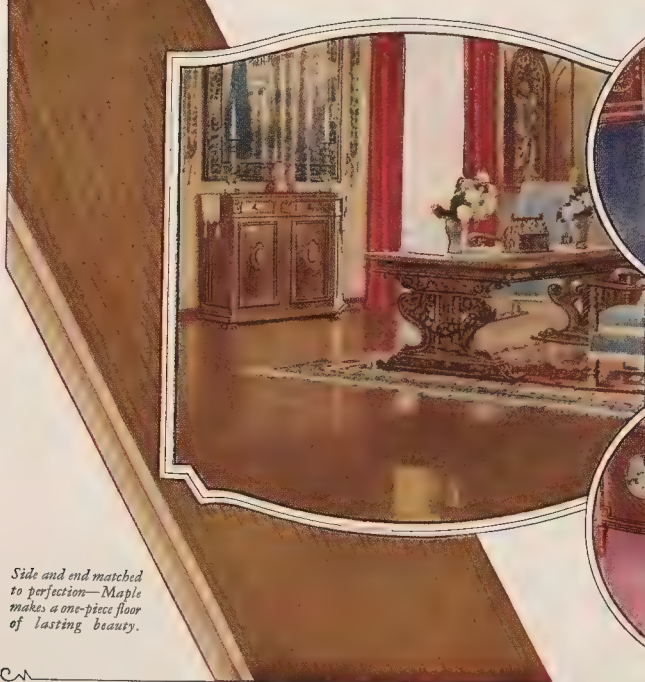
modeling clay, your freedom of expression would not be more complete. This is one reason so many original and beautiful structures are finished with California Stucco.

# California Stucco

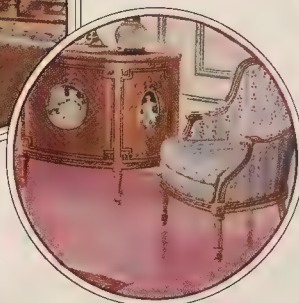


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# NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

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## NEXT MEETING

The next regular meeting of the Northern California Chapter, The American Institute of Architects, will be held at 6:30 p. m. on Tuesday, February 28, 1928, at the Hotel Mark Hopkins. Dinner will be served. The subject at this meeting will be "Support for the State Board of Architecture."

## JANUARY MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on January 31, 1928. The meeting was called to order by President Harris C. Allen at 8 o'clock. The following members were present:

G. F. Ashley, Wm. Clement Ambrose, Harris Allen, A. Appleton, Geo. A. Applegarth, John Bakewell, Jr., Earle B. Bertz, Morris M. Bruce, Ernest Coxhead, W. H. Crim, Jr., Jas. S. Dean, John J. Donovan, Albert J. Evers, W. B. Farlow, Wm. I. Garren, Henry H. Gutterson, Lewis P. Hobart, Samuel Lightner Hyman, Lester W. Hurd, Raymond W. Jeans, Chas. F. Masren, Chas. F. Maury, James Mitchell, Geo. B. McDougall, A. McF. McSweeney, Fred H. Meyer, William Mooser, L. C. Mullgardt, E. L. Norberg, Harris Osborn, James W. Plachek, T. L. Plueger, Albert Schroeffer, Roland I. Stringham, Ralph Wyckoff.

Guests present and the interests they represented were as follows:

N. A. Eckart, American Society of Civil Engineers; Walter L. Huber, member Advisory Board to Department of Building Inspection of San Francisco; A. H. Wilhelm, member Advisory Board to Department of Building Inspection of San Francisco; Arthur P. Denton, Portland Cement Association; R. H. Stevenson, Homebuilders' Association; A. C. Horner, National Lumber Manufacturers' Association; Chas. H. Sawyer, Bureau of Architecture of San Francisco; James S. Cole, Clay Products Industries; W. C. Thieleman, California Reinforcing Institute; John A. Sullivan, San Francisco Real Estate Board; S. P. Koch, Pacific Coast Building Officials Conference.

The speakers were Messrs. Myron Hunt, J. E. Mackie, Fred H. Meyer, P. A. Plueger, Chris H. Snyder and P. J. Walker.

Mr. Austin Sperry and Mr. Austin Whittlesey, Southern California architect, were also present.

## MINUTES

The minutes of the previous meeting were approved as published.

## REPORT OF STANDING COMMITTEES

There were no reports of Standing Committees, due to the program.

## UNFINISHED BUSINESS

The Secretary presented the report of the Auditing Committee, approving the accounts of the Chapter for the fiscal year, to October 1, 1927. The report was received and placed on file.

The Secretary reported receipt of a total of \$351.94 from the former San Francisco Society of Architects. The thanks of the Chapter are due to Mr. W. C. Hays and

Mr. H. H. Gutterson for their continued effort to obtain this for our Education Fund.

The resignations of Mr. William Arthur Newman, Chapter member, and Mr. C. E. Perry, Institute member, were reported as having been received with regret by the Board of Directors.

## GENERAL BUSINESS

The Secretary reported that the following Institute members had been added to the Chapter roll: Messrs. Warren C. Perry, Roland I. Stringham, Frederick H. Reimers, George Klinkhardt and Erle J. Osborne. Also the following Associates: Messrs. Harris Osborn and Ellsworth Johnson.

The appointment by President Harris Allen of the members of the Standing Committees for the year was announced and ordered published:

*Practice:* Morris M. Bruce, chairman; Will G. Corlett, Ernest Coxhead, Arthur Brown, Jr.

*Legislation and Code:* Frederick H. Meyer, chairman; Albert J. Evers.

*Relations with Coast Chapters:* John J. Donovan, chairman; Harris Allen, Jas. S. Dean, G. F. Ashley.

*Public Information and Entertainments:* Executive Committee.

*Membership:* Henry H. Gutterson, chairman; Albert J. Evers, Edgar B. Hurt, Chas. F. Dean, Jas. H. Mitchell.

*Education and Library:* Warren C. Perry, chairman; Wm. C. Hays, Chas. Peter Weeks, Arthur Brown, Jr.

*Competitions:* Wm. C. Hays, chairman; Geo. W. Kelham, J. Harry Blohm, Chester H. Miller.

*City Planning and Civic Improvements:* John Reid, Jr., chairman; G. F. Ashley, Ernest Coxhead, J. S. Fairweather, John Bakewell, Jr.

*Industrial Relations:* Henry H. Meyers, chairman; Earle B. Bertz, W. H. Crim, Jr., E. H. Hildebrand.

*Exhibition and Honor Award:* Earle B. Bertz, chairman; Morris M. Bruce, Henry H. Gutterson, Raymond W. Jeans, Harris C. Allen.

## REPORTS OF SPECIAL COMMITTEES

A written report of the progress of the Special Committee on Drafting Room and Office Standards was presented and a copy placed before each of those attending.

Mr. Norberg presented a motion to endorse the formation of a new filing service by the Architects' Standard File. The motion was carried.

## SPECIAL PROGRAM

The Chapter was fortunate in having present Mr. Myron Hunt, our Regional Director. Mr. Hunt gave us a report on procedure of the Institute directors' meeting which he recently attended in Washington, D. C. Later, Mr. Hunt gave us the benefit of some of his experiences with earthquake destruction in Santa Barbara.

A discussion of the Building Code and Building Inspection followed, and the Chapter was addressed by the following:

J. E. Mackie of Long Beach, secretary of the Pacific Coast Building Officials Conference, gave a brief history of the origin and growth of the Uniform Building Code,





SKETCH FOR SAN FRANCISCO STOCK EXCHANGE BUILDING. MILLER AND PFLUEGER, ARCHITECTS

## WASHINGTON STATE CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

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## THE ANNUAL MEETING, WASHINGTON STATE CHAPTER, A.I.A.



**AN** INTERSCHOLASTIC CONFERENCE held prior to the annual meeting was similar in its purpose to that so successfully inaugurated in 1927, a gathering together under the auspices of the Chapter of those actively engaged in architectural education in the colleges with those teaching preparatory correlated subjects in the high schools, for the purpose of promoting and coordinating this phase of education so important to architectural appreciation and progress.

The sessions this year began on Friday afternoon, those participating assembling at the Olympic Hotel at one-thirty, where they were taken by automobile to various places of particular interest in connection with the work of the Conference. A visit was first made to the newly completed John Marshall Junior High School, where, under the direction of the architect, F. A. Naramore, an opportunity was given to inspect latest developments in school design and equipment. A visit was then made to the Department of Architecture at the University of Washington under the guidance of Professors Thomas and Herrman of the department, followed by a visit to the Henry Art Gallery at the University and afterwards to the Gallery of the Seattle Fine Arts Society, where the W. M. Chase Memorial Exhibition was being held. The party returned to the hotel at 5:30.

At six-thirty dinner was served and immediately afterwards Harlan Thomas, President of the Washington State Chapter, A. I. A., called the meeting to order and explained that the purpose of the Conference was to arrive at a better understanding of what was being taught in art and architecture in the high schools and to discuss the different problems which might be presented by the members of the Conference.

### General Art Courses

Miss Reynolds, Director of the Art Department of the Seattle Public Schools, was the first speaker. Miss Reynolds gave a very interesting talk on the art work being taught in the high schools which would be of value in architectural study in the University. The objective of the art courses suggests the necessary background for an architectural course: To develop in all pupils an appreciation of the work of great craftsmen, painters, architects and sculptors. To cultivate good taste and a love for better design and color in clothing, buildings, furnishings, utensils—all material products—to the end that all choices shall be intelligent, satisfying and a constant source of enjoyment. To stimulate the imagination and develop some creative ability in expressing thoughts and feelings of beauty in form and color. To give talented pupils the basic training for following definite art vocations and a solid foundation for future work in University or art schools.

The students are taken to art exhibits, through the model rooms and houses in the different stores, and through beautiful homes, to give them a better appreciation of what is good in art. For the appreciation of modern architecture, they need to learn that the understanding of form composition or volume relationship and honesty of conception are necessary.

### Vocational Training

After a general discussion of the subject presented by Miss Reynolds, Mr. Mulholland, Supervisor of Vocational Work in the Seattle Schools, was called upon to give a brief outline of the vocational studies given in the high schools. Mr. Mulholland stated that the first semester's work in mechanical drawing is the same for all pupils. It covers sketching and drawing in the fields of machine drawing, architecture, sheet metal drafting, etc. Following this, a pupil may elect two semesters of architectural drawing in which he studies plans, materials, building construction, ordinances, etc. If he then decides he will take up architecture, he studies the orders for one semester and parallels this with the work in the art department.

### University Preparation

Professor Herrman of the Department of Architecture of the University of Washington, speaking on "What Preparatory Work Is Desired

of Students Entering the University Department of Architecture," stated that one of the most necessary things is to have a thorough foundation of the academic subjects, such as mathematics, history, English, science and languages. Architectural drawing, as given in the Seattle high schools, is very beneficial, and should be recommended to all students intending to study architecture, but mechanical drawing is not necessary, in fact too much of it cramps the imagination. The value of free-hand drawing has long been under-estimated; the ability to make a quick, clear, freehand sketch is indispensable. The student should have, above all, aptitude, inborn talent and the earnest desire for creation.

Mr. Paul M. Gustin, a well-known artist of Seattle, was then called upon and said that students who intend to take architecture should take art courses in the high school. He also stressed the value of freehand, saying that the high school student should learn to make rapid freehand sketches as well as careful studies of detail ornament.

General discussion followed these talks until a late hour, when Mr. Thomas suggested that as these problems needed more time and thought the meeting should adjourn and discussion be continued the following morning, Saturday, January 14th.

### Freehand Drawing and Art Appreciation

The Saturday morning session was presided over by Mr. Carl F. Gould, formerly head of the Department of Architecture at the University. Mr. Gould called the meeting to order at 10 o'clock and introduced as the first speaker Mr. Paul M. Gustin, who continued his remarks of the preceding afternoon on the value of freehand drawing in the preparatory study of architecture.

He enlarged on the value of freehand drawing as giving the essential visual training, rather than instruction in mechanical drawing, which had a tendency to restrict the imagination. The teaching of decorative design was considered desirable, although it does not deal with drawing in three dimensions.

At the close of Mr. Gustin's remarks a committee was appointed to prepare suggestive methods in freehand drawing which might be of value in the early school training.

Professor Arthur Herrman of the Department of Architecture, University of Washington, reiterated his desire for a course in art appreciation to stimulate the imagination and prepare a background for the future work just as courses are now given in music appreciation. It would seem desirable to awaken the visual imagination at an early stage in a child's development. This received the unanimous approval of the various members of the Conference.

### Mechanics and Physics

Professor Chas. C. May, of the University of Washington, discussed the basic principles of instruction in mechanics and spoke of the surprising interest the boys took in simple problems when given in a concrete form as an actual situation and from which they were taught to understand the principle and theory of mathematics involved. He also discussed the extent of coordination that could be effected by preliminary work in the high schools.

Professor Osborn, of the College of Science, University of Washington, discussed the value of the teaching of physics as an aid to completing the fundamental physical laws which enter into such important subjects as acoustics, lighting and mechanics of materials, spoke of the little opportunity the student had to prepare himself adequately in this field by laboratory and experimental experiences. He emphatically believed that the student should be advised to take such work in the high school, as the University curriculum provides inadequate opportunity and much time must necessarily be wasted if the University attempts to cover this elementary work.

It was learned at the Conference that high school credits count towards entrance in the University of Washington, whereas in Eastern universities no credits are given, showing the advanced point of view of our



and expressed the hope that all technical societies would cooperate with the Building Officials Conference in perfecting this Uniform Code.

Paul A. Pflueger, chairman of the Earthquake Insurance Committee of the California State Bankers' Association, spoke on earthquake insurance from the standpoint of the banker.

P. J. Walker represented the contractors. After telling a good Ku Klux Klan story, Mr. Walker gave an interesting talk on the Uniform Code and its proposed inspection service from the standpoint of the contractor.

C. H. Snyder, well-known engineer, spoke on the San Francisco building code and inspection of today from the standpoint of the engineer. He also gave some very interesting theories on the proper method of insuring minimum damage from earthquake shock.

Fred H. Meyer summed up the situation in California and San Francisco today from the standpoint of the architect.

The following resolution was presented from the floor and unanimously passed:

"That the following letter be sent to the Board of Public Works of San Francisco:

"It was the sense of a meeting held January 31, 1928, by the Northern California Chapter of The American Institute of Architects, at which were present representatives of various building and property interests, including banking, real estate, engineering, manufacturing, contracting and inspecting, that your honorable board be heartily congratulated upon the appointment of an advisory board of building experts to assist in drawing up a new Building Code for San Francisco; therefore insuring a wise, adequate and sane solution of the very important and complicated problems connected with a modern building code for a great city. The accomplishment of this task will be received with keen satisfaction by all the interests concerned."

Mr. Austin Sperry sang several delightful solos, accompanied by our President.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*.

\* \* \*

#### AN APOLOGY

In the January issue of Pacific Coast Architect an illustration of the model of the Green Ophthalmic Institute was published as the work of Weeks and Day, architects. We wish to correct this mistake and apologize to Mr. Frederick H. Meyer, who is the architect of the building.

\* \* \*

#### SAN FRANCISCO ADOPTS NEW ROOFING ORDINANCE

The amendment to the building law regarding fireproof roofing was finally passed at a meeting of the San Francisco Board of Supervisors, February 14, 1928. The area in which shingle roofs on new construction are forbidden is extended to cover virtually the entire city. Only two small districts are excluded from the roofing restrictions. Within the area prescribed all new roofs from now on must be made of fire-resistant materials, such as asbestos, asbestos composition, tile, metal, tar and gravel or fireproof composition, meeting the approval of the Board of Fire Wardens and the Board of Public Works.

In addition to this the amendment provides for changes in the regulations governing repair of old roofs. Formerly it has been required that a shingle roof, which was 40 per cent destroyed by fire or action of the weather, must be replaced by fireproof materials. The new law reduces this percentage to 20 per cent.

\* \* \*

The Oakland Ornamental Compo Works of 3544 Custer street, Oakland, have recently published a new catalog of standard A. I. A. size containing 24 full-page plates of various ornaments and a complete price list. Architects and contractors may obtain a copy by writing to above address.

#### HERMANN SAFE CO. EXPANDS

Additional equipment and floor space have been added to the facilities of the Hermann Safe Co. during the past year, for the manufacture of safe and vault equipment of every description. About a year ago this company moved into their new building at Howard and Main streets, San Francisco, containing 30,000 square feet of floor space.

As Pacific Coast representatives of the York Safe and Lock Co. of York, Pa., a complete showing of the various models is made in the salesroom, which occupies a good part of the first floor. Also safes, wall safes, vault doors, etc., as manufactured by the Hermann Safe Co. are on display. Steel bank and office fixtures are on display on the second floor. Safe and vault equipment to fit every need may be executed through the planning department.

\* \* \*

Warren A. Bechtel, president of W. A. Bechtel Company, well-known San Francisco contracting firm, was unanimously elected president of the Associated General Contractors of America at the close of the organization's ninth annual convention in West Baden, Ind., recently.

Bechtel, who lives in Oakland, is head of a concern widely known as a builder of railroads, tunnels, dams and similar works. He has been active in the national organization many years, having served as president of the Northern California chapter and as a national director.

\* \* \*

Architect Guy L. Brown, American Bank Building, Oakland, has prepared preliminary plans for a six-story class A hotel to be erected on the northwest corner of Fifteenth and Castro streets, Oakland, by the Industrial Homes Corporation. The building will cost \$250,000 and will be known as the Business Girls' Hotel, with accommodations for 300 to 400 girls.

\* \* \*

Architects Hunt and Burns, 701 Laughlin Building, Los Angeles, have been commissioned to prepare plans for a concrete and hollow tile building to be erected at Claremont, California, by Scripps College. The building will contain an auditorium, faculty and administration office and will cost \$250,000.

\* \* \*

Architects John and Donald B. Parkinson, 420 Title Insurance Building, Los Angeles, have been commissioned by the University of Southern California to prepare plans for a reinforced concrete science building. The building will cost \$300,000 and will be four stories, class A construction.

\* \* \*

Architect Joseph L. Stewart, Claus Spreckels Building, San Francisco, has prepared plans for a one-story basement and mezzanine reinforced concrete market building for San Jose. Building will be 100 by 138 feet and will cost \$100,000.

\* \* \*

Architect Albert C. Martin, Higgins Building, Los Angeles, has been commissioned by the Peck & Hills Furniture Company to prepare plans for an eight-story class A furniture building to be erected in Seattle, Washington.

\* \* \*

Architect F. J. DeLongchamps of Reno, Nevada, is preparing plans for a second unit to the Hotel Riverside, Reno. The building will cost \$250,000 and construction will start this summer.

\* \* \*

Architects Weber and Spaulding, 627 Carondelet street, Los Angeles, are preparing plans for a class A theater to cost \$600,000 and to be erected at Avalon, Catalina Island.

"Your committee also offers a suggestion for consideration: that is, the establishment of what may be called a 'Clearing House' or 'Clinic,' every third or fourth meeting to be devoted to the discussion of practical problems of interest to the profession, such as:

- "Our experience with new materials;
- "New methods of construction;
- "Office practice;
- "Office cost accounting;
- "Cost of various types of buildings per cubic foot, per square foot;
- "And many other problems.

"We would each profit by the experience of the others and we believe this could be made very helpful.

"The A. I. A. Code states that the engineering services, mechanical, electrical work, etc., shall be paid for by the owner in addition to the general architectural work upon which we charge our fee. This we know is not generally adhered to by the profession in this part of the country. We should have some understanding as to how much of this service we all agree to furnish under our contract.

"Some consideration might profitably be devoted to what constitutes a complete set of plans, specifications and details. That is something which vitally affects the cost and especially if anyone is tempted to do the work for a low fee. If the public knew that by engaging an architect who is a member of the A. I. A. he is assured of receiving a carefully worked out set of plans and specifications in accordance with a certain high standing adopted by the A. I. A., it would help to gain the confidence of the public and be of help to the profession as well. We talk much about the public not being appreciative of the architect's services. It should be of first importance to correct the shortcomings within our organization.

"We also wish to recommend that a Chapter schedule of charges be published, stating the proper minimum charges for various lines of work. We suggest the following minimum charges:

General and commercial work . . . . .	6%
Residence work . . . . .	10%
Clubs and fraternity houses . . . . .	8%
Alterations . . . . .	10%
Furniture, ornamental and decorative work . . . . .	10%

"If the engineering fees, mechanical, electrical, acoustical, are to be paid by the owner in whole or in part is a question to be decided. We realize that the problem will arise where discretion as to the proper charges has to be made.

"By frank discussion, unselfish cooperation and assistance, we can do much to elevate the standard of the architectural profession, gain the confidence and respect of the public and place our profession in its rightful place in the community.

"James H. Schack, *Chairman*; A. H. Albertson, John Graham, Andrew Willatsen."

It was voted that this report be referred to the new Committees on Practice and Program for the consideration of the suggestions made as to schedule of charges and discussion of practical professional problems.

### Ordinances and City Planning

Mr. Fred Stephen, chairman of the Ordinance Committee, reported verbally for his committee that its services as a part of a joint committee to revise the Seattle Electrical Ordinance had resulted in recommendations from the joint committee, but no further action by the city appeared to have resulted. It was expected that the joint committee would, in the near future, take some further action in the matter.

Mr. Albertson, chairman of the Special Committee on City Planning, reported that his committee, which was for the main purpose of selecting organizations that should be represented on a general committee, recommended that, for the purpose of preliminary organization, a committee be formed of representatives from each of the unofficial organizations now represented on the Seattle City Planning Commission, this preliminary group having the power to enlarge or decrease its membership or act in any way it deemed wise to accomplish its purpose, to cooperate with the City Planning Commission in making its work more effective. The report asking for discussion by the Chapter, Mr. Alden expressed the appreciation of the representatives of the Planning Commission who were present at the special meeting devoted to this subject, stating that they considered the meeting a very effective step in promoting the interests of city planning in the city. It was voted that this Special City Planning Committee of the Chapter be continued.

### Exhibition Committee

Mr. Jones, chairman of the Exhibition Committee, presented the following report:

"The committee arranged two architectural exhibitions which were held concurrently; one of domestic work in the Gallery of the Seattle Fine Arts Society which opened on October 10th, and another of general character, including domestic work, in the Frederick and Nelson Auditorium, opening October 17, 1927.

"It was necessary to erect temporary partitions in the Frederick and Nelson Auditorium to obtain sufficient wall space to hang all the exhibits tendered, a very large part of the expenditure of the committee being used for this necessary work.

"The downtown exhibition, in the Frederick and Nelson Auditorium, included work of well-known architects from various parts of the country, and a number of beautiful drawings by some of the most noted American renderers. These drawings were of great educational value to students of architecture and were also of interest to the public. Many of the exhibits of the Washington State Chapter were of a very high character and architecturally compared very favorably with those from other sections of the country.

"After the close of the exhibitions in Seattle a large part of the work was displayed for a week in Tacoma and at Portland, Oregon. The Eastern renderings were then sent to Eugene, Oregon, for a short display before being returned to their owners.

"As the bills for packing and handling were being sent to the Treasurer for settlement, your committee makes no statement of the financial phases of the exhibition, but will rely on the Treasurer to cover these matters in his report.

"Meredith Jones, *Chairman*; William J. Bain, Lance E. Gowen, Arthur L. Loveless."

### Election of Officers

The next order of business being the election of officers for the ensuing year, the report of the Nominating Committee was presented by the chairman, Mr. Albertson, and the Secretary having reported that no other nominations had been submitted, it was voted that the ballot of the Chapter be cast for the nominees of the committee and these were declared elected as follows:

President, Sherwood D. Ford; First Vice-President, F. A. Naramore; Second Vice-President, Herbert A. Bell; Third Vice-President, G. Albin Pehrson; Secretary, J. Lister Holmes; Treasurer, A. M. Allen; Member of the Executive Committee for three years, Clyde Grainger.

The motion being made and seconded that a rising vote be given in appreciation of the distinguished services of the members of the outgoing administration, the newly elected President called for this vote, which was carried unanimously. It was voted that the selecting of delegates to the coming Institute Convention be left with the Executive Committee.

### New Business

On the President announcing that new business would be considered, Mr. Borhek read a communication from Mrs. Gue of Santa Barbara, California, advocating an organization for promoting the appreciation of architecture by establishing architectural exhibits in the libraries and schools throughout the country, the expense to be provided for by subscription from the different material industries. After a suggestion from Mr. Albertson that the attitude of the Institute Board on this matter be ascertained, it was voted that a committee be appointed to take this matter up with the Pacific Coast cities and report to the Chapter at a later date.

Mr. Alden, Editor of the Bulletin, explained the situation in regard to its publication, stating that it was his belief that it should not be continued as a one-man effort, but that the Chapter should have a greater participation in its publication. This led to a vote that it be the established policy of the Chapter to continue the Bulletin and that the Editor meet with the Executive Committee to determine what should be done to secure more general Chapter participation. A vote of thanks was also extended to the Editor for the efficient manner in which the Bulletin had been conducted.

A letter was read from the Oregon Chapter inviting our Chapter to a joint meeting to be held at Longview, Washington. This letter was ordered placed on file, to be considered at a later date. After a vote that a letter of condolence be sent to the family of our late member, Earl G. Park, the meeting adjourned at 5:15 p. m.

### The Annual Dinner

The members of the Chapter reassembled at the Olympic Hotel at 7:00 o'clock with their wives and guests for the dinner and entertainment which was to conclude the annual meeting.

At the conclusion of the entertainment, Mr. Thomas prepared the way for the concluding feature of the program by introducing Dr. Herbert E. Gowen, who gave a lecture on the Art of Peking, illustrated by a fine collection of slides collected by our Chapter member, Mr. Vogel, during his stay in the Orient.

Following Dr. Gowen's address, which was thoroughly enjoyed, a vote of thanks and appreciation was extended and with a few parting words from the retiring President, Mr. Thomas, the Thirty-third Annual Meeting of the Chapter came to an end.

The Entertainment Committee, to which much credit is due for so successful an occasion, consisted of Joshua H. Vogel, chairman; Arthur Dysart, R. E. Borhek and E. R. Williams.



school system in the arts over that of the Eastern schools. An extended course in art appreciation and methods of art instruction was urged by the school representatives and it was stated that materials, slides, etc., could be used, which the University has for its own courses.

The hour for adjournment having arrived the Interscholastic Conference was concluded, the members meeting at luncheon with the Washington State Chapter, A. I. A.

### *The Annual Meeting*

The members of the Chapter assembled for the Thirty-third Annual Meeting at the Olympic Hotel, Seattle, Saturday afternoon, January 14, the meeting being called to order at 2:15 p. m. by President Thomas. The minutes of the last regular meeting were read and approved. The President's address being the next number on the program, Mr. Thomas rose to the occasion with a few well-chosen words referring to the general scope of Institute and Chapter activity, saying that there was so much useful work to be done that a Chapter member could effectively devote all of his time to it. He thanked the members for the support they had given him during his term of office.

### *Secretary's Report*

The Secretary then followed with an able report covering the work done by the Chapter during the year. Eight regular meetings and three special meetings had been held with an average attendance slightly greater than last year. The Chapter had during the year gained seven Institute members and four new Associates. It had lost five members, making a net gain of two in its membership, and there were six applications pending. The Executive Committee had held 52 meetings during the year. The report mentioned various Chapter activities, which have received notice in previous issues of the Bulletin. The report closed with a plea for active interest by Chapter members in Chapter affairs, as only in this way can the Chapter's work become effective.

### *Treasurer's Report*

The Treasurer's report was then presented with the thoroughness and completeness we have become accustomed to expect from our Treasurer, Mr. Siebrand. This showed the Chapter in sound financial condition. The total receipts were \$4,088.19, of which \$675.05 were from the Special Fund. Disbursements having been \$3,563.16, we now have a bank balance of \$523.03 with a Permanent Fund in addition amounting to \$953.56.

### *Ways and Means Committee*

The first committee report presented was that of the Ways and Means Committee, read by the acting chairman, Mr. Albertson, as follows:

"Due to the healthy condition of the finances of the Chapter the Ways and Means Committee has not been called upon for any emergency need. This fortunate condition has been due largely to the income derived from the extra dues received from the one dollar in ten thousand dollars assessment made against Seattle members on work that they have done exceeding fifty thousand dollars for the year.

"The Chapter conducted a successful exhibition during the year which cost the Chapter about \$300. It is also estimated that it cost individual members a total of about \$500 more. To this item is to be added the expense of the annual meeting amounting to something like \$300. While the Ways and Means Committee considers these activities desirable, yet the committee feels that a word of warning should be given so that when the less productive years arrive, we may have some reserve to carry us over.

"It falls to the lot of the Ways and Means Committee to audit the Treasurer's report and because of the knowledge that the committee has of the Treasurer's work, it wants at this time to commend in the highest terms the complete and conscientious manner in which the Treasurer's reports are presented and the excellent manner in which he has handled the Chapter's finances.

"A. H. Albertson, *Acting Chairman*; John Graham, *Chairman*; James H. Schack."

### *Membership, Education, Competitions*

Mr. Grainger reported for the Membership Committee, showing a substantial accession of new members during the year as noted in the report of the Secretary, and Mr. Herrman, chairman of the Committee on Education, in reporting for his committee, told of the University summer course for high school instructors initiated last year and for which plans had been made for its continuance. He reported also an effort being made to have talks in the schools throughout the State on the appreciation of the arts.

This report led to one from a special committee, consisting of Lovelless, chairman; Baeder and Huntington, who had been working with Miss

Clara Reynolds, Director of the Art Department of the Seattle Schools, on a plan to secure examples of architecture for use in the schools, the Chapter to make the selections for illustrations with an appropriate description, no architects' names, however, being mentioned. The plan was endorsed by the Chapter and the committee continued.

The report of the Committee on Competitions was presented by Mr. Holmes, its main feature being a reference to the West Coast Woods Competition which the Chapter had sponsored for the West Coast Lumber Trade Extension Bureau. This competition was described in previous issues of the Bulletin.

### *Civic Design*

Mr. Myers, chairman of the Committee on Civic Design, presented the following report of work undertaken during the past year:

"Since the appointment of Mr. W. C. Morse to the office of city engineer for the city of Seattle, your President, Mr. Thomas, interviewed him and informed him of the fact that the Chapter was always anxious and willing to assist his department at any time with advice and suggestions relative to the problems that required architectural treatment.

"On October 31st Mr. Morse wrote Mr. Thomas stating that he would be glad to take advantage of the kind offer that had been made by the Chapter, through its President, of assistance in a problem which had presented itself to him, namely, the design of a masonry casing around standpipe at Woodland Park. To quote from his letter: 'This is an important structure and occupies a strategic viewpoint in the city of Seattle, and it should have better architectural treatment than the ordinary engineer can give it.'

"This matter was laid before the Executive Committee by Mr. Thomas and it was referred to the Committee of Civic Design, with full power to act.

"After having been duly notified of the Executive Committee's action, the chairman of this committee sent out a notice to each member of the committee enclosing a tracing of plan and section of existing standpipe with a request that they present, at a subsequent meeting, a rough sketch embodying their ideas in regard to the treatment of this project.

"After consultation with Mr. Thomas it was thought advisable to employ someone to assist the committee in working up some of the schemes and presenting some new ones. Mr. Clippenger was therefore appointed on the committee and authorized to make a few suggestions. These were presented at one of the meetings and the committee, after a good deal of discussion pro and con, decided to present to Mr. Morse, in a tentative form, three schemes, all having some merit and giving some choice in regard to general treatment. These three sketches have been forwarded to Mr. Morse and an appointment was made with him to meet the members of the committee.

"D. J. Myers, *Chairman*; A. M. Allen, A. H. Albertson, Frank L. Baker, D. M. Clippenger, Frank H. Fowler."

### *Public Information*

In response to a call for a report from the Public Information Committee, Mr. Lovelless told of the special arrangement for newspaper advertising which had been considered at a special Chapter meeting. In the discussion of this report, while it was acknowledged that the funds had properly been provided so far by individual subscriptions, it was believed that as the Chapter as a whole was to be benefited, it was proper at this time to vote a contribution from Chapter funds. This finally led to a vote that the Chapter contribute if necessary, such contribution not to exceed \$10 a month.

### *Professional Practice*

A report of the Committee on Professional Practice was presented by Mr. Schack, the chairman, as follows:

"Your committee believes that the tendency of all firms or individuals engaged in competitive business is to cooperate for the benefit of their respective business or profession. This same tendency has also been manifested in the architectural profession.

"The most aggravating situation still seems to be the same old problem of preparing preliminary sketches for proposed building projects without remuneration. The object of preparing these sketches, we all know, is to place our prospective client under obligations to us and thereby help us to secure the commission.

"In cases where an architect has been employed by the owner to prepare sketches for a project, we agree it is unprofessional for other architects to voluntarily prepare sketches for the same project, but the mere fact that an architect has prepared voluntary sketches and even if they were published, should not act as notice to others in the profession to mean 'hands off,' nor should it constitute prior rights. We feel that an architect is justified in preparing sketches for prospective clients provided they agree to employ him if the project goes ahead. Perhaps this is an educational problem and might be helped by giving it publicity, for the benefit of the members and the public. This matter of preparing preliminary sketches we believe to be worthy of full and earnest discussion by the Chapter members in the hope of finding a way of eliminating this evil.

# ART IN IRON & BRONZE



DETAIL OF IRON DOOR FRAME, PARIS, FRANCE  
M. E. MOLINIE, ARCHITECT

## MODERN FRENCH IRONWORK

WE HAVE grown to consider Paris as representing the last word in matters of art. Accordingly, it will certainly do us no harm to inform ourselves as to recent developments there in the ancient art of wrought-iron work.

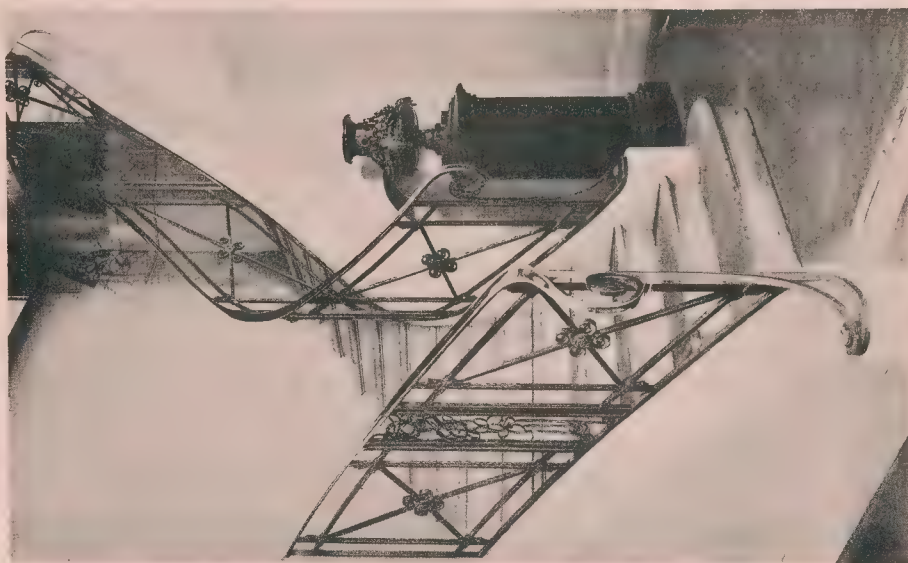
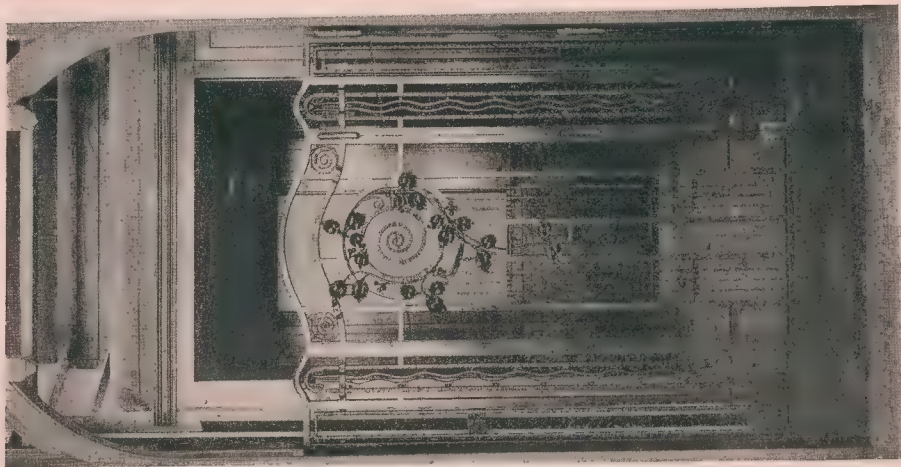
"L'Arts Nouveaux" struck France with a vengeance when that movement started, about the end of the century; and some of its most fearful and wonderful examples were put into iron. But the delicate and refined sense of the French people has been at work, and as the few illustrations here given will show, those early geometric monstrosities have given way to a free and charming play of fancy in which constructive lines are embroidered with naturalistic or symbolic forms, in easy and graceful fashion. Construction is being ornamented.

It is not the intention to hold this treatment up as a model, to be copied closely or approximately. But the essential spirit of their design is one which should receive serious appreciation, which may well stimulate a more original, creative study of our special American problems. A skeleton of definitely structural forms, clearly intended and suited for practical purposes; interwoven or applied ornament which obeys the law of harmony in form and scale, which warms and softens the cold and hard material of which it is made; here is food for thought, inspiration for significant interpretation of modern civilization.



Iron Stair Rail, Paris, France  
M. E. Molinie, Architect





IRON STAIR RAIL AND ELEVATOR DOOR, PARIS, FRANCE. WM. HERBE AND DEFAUX, ARCHITECTS

# THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR

[ SERIAL ISSUE OF THE INSPECTOR ]

NUMBER TWO

## METHOD USED TO CONDEMN PROPERTY

Procedure followed by municipal authorities to determine damages and award compensation therefor when land and property is condemned for public uses, and in particular opening and widening of streets, is briefly explained in published statement attributed to E. H. DeLorey, deputy city attorney of Los Angeles, quoted here in part:

"Damages are awarded on the basis of the value at the time of the issuance of the summons in the condemnation suit. Values are established by what a purchaser who does not have to buy would pay to an owner who does not have to sell. In other words, a forced sale does not determine values.

"Damages are awarded on the basis of the land taken, the value of the buildings condemned, and the loss of value to the balance of the property, by reason of the severance.

"If there is a leasehold interest, the damages to the leasehold are deducted from the award to the owner. A leasehold interest is based on the market value of the lease. No damages are allowed for loss of business due to the condemnation, or for personal property, such as signs and trade fixtures.

"After complaints are served, a condemnation suit is set for trial, and referees are appointed by the court to determine the awards of damages. All persons who have answered the complaint are then permitted to appear before the referees, with or without witnesses or attorneys, and make such claims for damages as they see fit. After the property owners have been heard, appraisers for the city appear before the referees, and testify as to the damages sustained by each property owner.

"The referees then decide on the damages, to be fair and equitable to both the property owners and the city. In addition to the damage awards, the property owner can expect to realize increased values through the completion of the improvement. These values are taken into consideration when the property owner pays his share of the cost of the proceeding."

## GOVERNOR FILLS STATE OFFICES

Will J. French of Burlingame succeeds John A. McGilvray as president of the California State Industrial Accident Commission by virtue of appointment made by Governor C. C. Young. Meyer Lissner of Los Angeles was also appointed by Governor Young to succeed John A. Carrigan as a member of the same commission.

Both Messrs. French and Lissner formerly held posts of commissioners on the State Industrial Accident Commission and are well known for public services rendered the State. Governor Young, in a recent letter to the editor of "The Inspector," said it has been his purpose to fill vacancies that occur on State commissions by reinstating former members who have previously given valuable and efficient service and are consequently familiar with the problems over which they are to exercise jurisdiction. The two appointments here mentioned are consistent with Governor Young's policy.

## GOVERNMENT INSURANCE SUGGESTED

Arthur Brisbane, eminent columnist, in his "Today" comment, published under copyright by the Star Company in the Hearst newspapers, recently suggested that the government should provide earthquake, tornado and bombardment insurance at low rates, carrying part of the risk itself. Mr. Brisbane further observed that accumulated profits on such insurance would in time provide a sum big enough to provide for any calamity and the insured would pay fair rates.

Big business hates the words "government ownership" and dreads the entering wedge, according to comment by Mr. Brisbane, who further says: "But it might make an exception for government calamity insurance—since private companies dislike that business and feel they must charge excessive rates for it."

Referring to the Pacific Coast, Mr. Brisbane asserts that a college professor, on unsound premises, predicted heavy earthquakes, and insurance companies promptly doubled earthquake insurance rates, that the risk might not worry them, and says he recently built an apartment house 42 stories high at Fifty-seventh street and Park avenue, New York City, insured the building against earthquake, tornado, and bombardment risk to the amount of \$1,500,000, three-quarters of the amount with a New York company.

And *The Los Angeles Times*, apropos of earthquakes, comments editorially:

"Forecasting of earthquakes has been officially banned in Chile. The government has decided that such predictions are not scientific and that they do much harm. A forecast had been made that Chile would be visited by a destructive temblor on a certain date. There were no shocks or shakes, but a number of people who slept out of doors until the time limit for the great disaster had passed became ill, also very much irritated; hence the ban. A ban on credulity would also seem to be in order."

\* \* \*

## ENGINEERS ELECT OFFICERS

Beginning the third year of its existence, the Society of Engineers of the San Francisco Bay District has elected officers for the current year as follows: President, Phillip Schuyler; vice-president, Glenn B. Ashcroft; treasurer, William G. Rawles; secretary, Albert J. Capron; directors, Hans Graff and Albert A. Robish.

\* \* \*

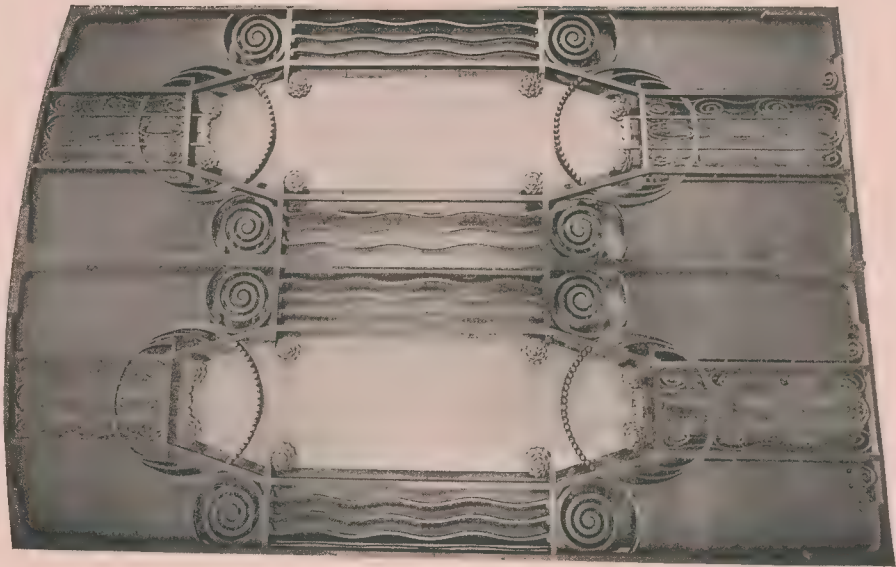
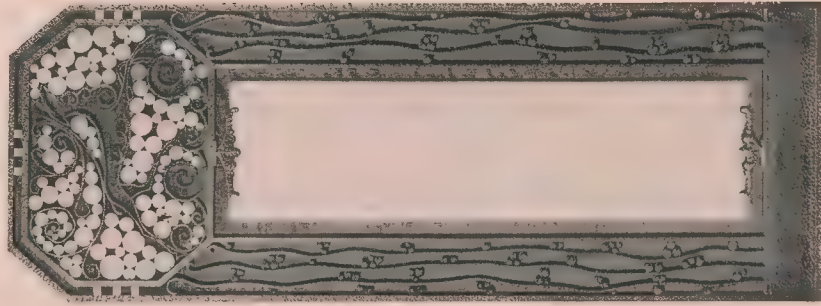
## HOW LONG IS PERMANENT?

The overworked use of the word "permanent," applied perhaps too commonly and questionably to building products, often reminds one of the advertisements displayed in windows of beauty shoppes—"Permanent Hair Waves Guaranteed Six Months."

\* \* \*

John Reid, Jr., architect, who has long filled the post of city architect in charge of designing school buildings and other municipal structures in San Francisco, resigned last month. It is reported ill health suggested that Mr. Reid relinquish the municipal post.





IRON DOORS, PARIS, FRANCE. M. BRACHET, ARCHITECT

## THE INSPECTOR

### Ask THE INSPECTOR

*Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector and the answers. Pop the question. Your name will be omitted if you wish.*

### Tell THE INSPECTOR

*This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.*

**Q.** *The secretary of an association asks: Is it permissible to construct doors in boiler rooms of apartment houses and hotels covered with scraps of metal and worn-out corrugated iron?*

*We believe the framers of the State Housing Act of California intended that the approved type of tin-clad fire-resisting door be used in boiler rooms in order to provide safety from fire. Your interpretation of the California State Housing Act will be appreciated because it is our opinion the law is often grossly violated. We would also like to know how to stop the use of these poorly built and actually not fire-resisting doors in boiler rooms.*

A. Section 58, California State Housing Act, reads in part as follows: "Any door in the wall of such rooms shall be an approved fire-resisting door or a door constructed of three thicknesses of thirteen-sixteenths ( $\frac{3}{16}$ ) inch by not more than six (6) inches, tongued and grooved, matched redwood boards entirely covered on the sides and edges with lock-jointed tin."

The words "any door in the walls of such rooms" means doors in or to a boiler room. "An approved fire-resisting door" may be taken to mean a door of a type approved by the Underwriters, because the word "approved" as defined in section 10 of the same State act clearly permits that interpretation, but "approved" under the same definition also means "whatever material, appliance, appurtenance or other matter meets the requirements and approval of the department charged with the enforcement of this act." The type of door which is apparently the source of your complaint evidently is approved by the building and fire inspectors under the latter authority for approval, or at least they do not object to the use of that type of door; otherwise it could not be used.

The said section 58, which is quoted in part, appears clearly to indicate three types of door which may be used in a boiler room, and this also applies to doors of rooms where automobiles are kept or stored in apartment houses and hotels:

(a) Door approved by the Underwriters as fire-resistive. (b) Door of redwood boards entirely covered with lock-jointed tin as described in the act. (c) Door approved by the enforcing officials other than either of the two types mentioned in "(a)" or "(b)." In this way, perhaps, approval is given to the kind of doors which suggest your complaint.

It is possible to overcome the approval and use of the last-mentioned type of door by refusal of the enforcing officials to approve any door that fails to conform to the requirements referred to in "(a)" or "(b)" or a door which in every respect is equally effective. Another way would be by amendment to the local building code, setting out a specification to cover the subject which would be reasonable yet not less stringent than the requirements of the State act, in which event such an amendment would take precedence.

**Q.** *Is there a State law that requires plans for public schools to be approved by the State Department of Education?*

A. Plans for school buildings in cities and towns that have and enforce a building code are not subject to review by the State Department of Education; otherwise, yes. That, in substance, is the opinion reported to have been rendered by the Attorney-General of California.

### HORIZONTAL SHEATHING IS BEST

Sheathing should be laid horizontally across the wall studs and nailed at each stud with not less than two 8d nails, according to one writer, who further asserts that: "Sheathing should not be laid diagonally across the studs. Test panels erected by the Bureau of Standards demonstrated conclusively that diagonal sheathing tends to crack the overlaying stucco by setting up strains in the supporting frame. This condition is undoubtedly due to the shrinkage of the sheathing, or even perhaps the studs, and whatever benefit may be anticipated from the diagonally placed sheathing is offset by the shrinkage effect. Diagonal sheathing is also less economical than horizontal sheathing, both in labor and material costs."

\* \* \*

### FORMER INSPECTOR NOW UNDER-SHERIFF

Jack Spaulding, former chief housing inspector with the San Francisco Department of Health, is now under-sheriff. Mr. Spaulding is a civil engineer and practiced in his chosen profession after leaving the municipal service. At the recent city election Mr. Spaulding was the first to announce his candidacy for supervisor and made a creditable showing. The appointment to the office of under-sheriff promptly followed the election of Sheriff William J. Fitzgerald, who is also an engineer, and former secretary of the municipal Board of Works in San Francisco.

\* \* \*

A building code to establish minimum requirements for the regulation of building is advocated by George Hazeman, building inspector of Woodland, California, who appeared before the city council urging enactment of the requisite ordinance.

\* \* \*

A. J. Hurley will have the title of city building inspector, and Edward M. McLaughlin has been appointed city electrical inspector by the Richmond city council. This latter appointment and the title of building inspector for Mr. Hurley are effective this month.

\* \* \*

**Q.** *How soon could changes be requested for the State Housing Act of California?*

A. Bills for consideration by the California Legislature usually are introduced during the early part of session. Legislature will convene first Monday in January, 1929.

\* \* \*

### RESPONSIBILITY FOR UNDERPINNING

[Concluded from page 44]

"An expert witness was permitted by the trial court to testify with reference to the meaning of this part of the contract. He said that under the well-defined custom and usage in the city of Los Angeles, the terms shoring, bracing and trenching had no reference to underpinning. Such testimony was held to be entirely proper."

"The Supreme Court further stated: 'It was clearly not within the contemplation of the parties to the contract that the Alta Planing Mill Company (the excavating contractor) should make permanent improvements upon the property adjoining that upon which the work of excavating and building was to be executed, nor was that the meaning reasonably to be derived from the ordinance.'

"*Hedstrom v. Union Trust Company*, 7 California Appellate Reports 386: In this case the court held that the owner of the building, by taking measures to support his building with proper foundations, does not relieve the excavator from his duty of supporting the land under the building."



## THE INSPECTOR

## RESPONSIBILITY FOR UNDERPINNING OF BUILDINGS

[BY MARK C. COHN]

Expert Consultant on Housing and Building Regulations

(This is the thirty-second of a series of articles on building codes)



THE VALUE of building ordinance requirements intended to regulate and fix responsibility for the underpinning of buildings on properties adjoining premises excavated for building projects remains a moot question, to judge by precedents established by court decisions. Just what weight building ordinance enactments carry in affairs that are not definitely distinguished as matters affecting the municipality itself, or that come within those powers which are classified as police powers but tend to take on the aspect of regulating contractual relations of private interests, is very doubtful.

The subject of this article, however, is of more than passing interest to all engaged in building. In some cases costs of underpinning have been incommensurably high, due to peculiar conditions encountered where there existed marked difference of ground levels between the excavated premises and adjoining properties.

Among those who have given considerable thought to the subject are the Underpinning and Excavating Committee of the Southern California Chapter, Associated General Contractors. In a recent issue of the association's official journal were published these timely legal decisions:

"The Civil Code of California, section 832, reads as follows: 'Each coterminous owner is entitled to the lateral and subjacent support which his land receives from the adjoining land to make proper and usual excavations on the same for purposes of construction, on using ordinary care and skill, and taking reasonable precautions to sustain the land of the other, and giving previous reasonable notice to the other of his intentions to make such excavations.'

"An illustration of building ordinance requirements is found in sections 126 and 127 of the Los Angeles building ordinance. These two sections read as follows: 'Every person, firm or corporation excavating for the purpose of laying the foundation of any building, or for any other purpose whatever, shall support and protect from damage all adjoining land, buildings, streets, alleys and sidewalks, by underpinning, cribbing or shoring, or such other device as will prevent all settling, cracking or damage whatever.'

"The depth of 12 feet below the adjacent curb level is hereby fixed as the standard depth of foundations. Any person excavating to a greater depth than the above standard shall protect the adjoining property from any damage due to said excavation. No person constructing foundations to the proper or standard depth shall be liable for damages to contiguous buildings, the walls of which have not been constructed to the standard depth."

## LEGAL DECISIONS CITED

C. C. Carleton, Los Angeles attorney for the Chapter of Associated General Contractors, reviewed the citations that follow:

"*Aston v. Nolan*, 63 California Reports 269: Plaintiff alleged that her neighbor (acting through an independent contractor) started to excavate a lot adjacent to plaintiff's land and buildings for the purpose of construction, and took away the earth therefrom without leaving proper or sufficient support for plaintiff's buildings, with the result that they were destroyed. The defendant denied negligence and claimed non-responsibility on account of having an independent contractor, and not performing the work of excavation herself.

"The Supreme Court held that an adjoining landowner, when making excavations for the purpose of building, is not required to sustain the adjacent land upon which there has been placed a building. By giving notice of his intention to excavate under the terms of section 832 of the Civil Code, and conducting the work so that the soil without the weight of the building would not have fallen, his whole duty is performed.

"Further, that where the coterminous owner contracts with a contractor to excavate a lot for the purpose of erecting a building, and the contractor is silent as to the mode of doing the work, he is not liable for the damages occasioned by the acts of the independent contractor.

"*First National Bank v. Villa*, 92 California Reports 98: The parties owned adjoining lots in San Francisco. The plaintiff was about to excavate for the purpose of building. Upon defendant's lot was a brick building. Plaintiff, in accordance with the requirements of section 832 of the Civil Code, notified defendant of his intention to excavate for the purpose of laying the foundation of his building. Defendant neglected to take any action toward the protection of his property, and the plaintiff, in order to prevent said building from falling in and upon his lot, was compelled to expend \$1,400 in the support of the adjacent walls

of defendant's lot, which would not have been necessary, had it not been for the defendant's building. The excavating owner sued the defendant for the \$1,400 expended by him in the protection of defendant's property.

"The Supreme Court held that the purpose of the notice required by section 832 of the Civil Code is to give the adjacent landowner an opportunity to protect his property from possible damage, if he so desires, or to assume the risk of the results of threatened excavations; and that the notice does not impose a legal duty upon the adjacent landowner to protect his land, for neglect in the performance of which a liability can be created in favor of the excavator.

"That the purpose of section 832 of the Civil Code, in its broadest scope, is to enable the excavator to relieve himself from liability to the adjacent owner, and not to create a right in favor of himself against the adjacent owner.

"Accordingly, the Supreme Court held that the excavating owner had no right to recover the \$1,400 which he had expended (without any agreement for repayment) in protecting his neighbor's building.

"*Conboy v. Dickinson*, 92 California Reports 600: Plaintiffs brought this action to recover damages, caused by a slide, to their property, in the sum of \$3,000, and the jury awarded them the sum of \$500. In upholding this verdict the Supreme Court held as follows:

"The object of the notice required by section 832 of the Civil Code is that the adjoining owner may have his attention called to the excavation proposed to be made by his neighbor, and, if necessary, shore up his wall or strengthen his foundation; but the fact that the notice was given does not relieve the excavating party from using ordinary care and skill, and taking necessary precautions to sustain the land (not the weight of any building thereon) of the coterminous owner.

"In this case, an owner excavated his land to the depth of 40 feet below the surface, at a season of the year when heavy rains might be expected, leaving the bank with a steep slope, and stopping his excavation only four feet from the division line. The court held that no such reasonable precaution was shown as to relieve the excavating owner from liability for damage to the adjacent land, caused by a sliding of the land.

"*Nippert v. Warnke*, 128 California Reports 501: In this case, the following notice was held to be in sufficient compliance with section 832 of the Civil Code:

## SIMPLE NOTICE SUFFICES

"Dear Madam: As we are about to excavate the premises on the southeast corner of Haight and Devisadero streets, directly adjoining your lot, to a depth somewhat below your foundation, you are hereby notified to take the necessary measures to protect your property. Very respectfully."

"*Alta Planing Mill Company v. Garland*, 167 California Reports 179: In this case it was held that a provision in a building contract to the effect that 'the contractor shall do all that is necessary to protect the adjoining buildings, streets and the public during the excavation, doing all the shoring, bracing and trenching required to that end,' does not place upon the contractor the duty of going upon adjacent property and putting supports beneath the foundations of buildings thereon nor impose upon him any greater liability than that imposed on the owner by section 832 of the Civil Code, which does not require support for buildings which have been superimposed upon the land adjacent to that upon which an excavation is to be made.

"That, under a clause in a building contract requiring the contractor to assume all responsibility for damages which may occur to the building or any adjoining building by any act or omission of himself or his employees, he is not liable for the cost of underpinning the walls of a building on adjoining property.

"An interesting comment is made by the court in this case on the provisions of the Los Angeles city ordinance referring to underpinning. It is as follows:

"A further contention is made that by an ordinance of the city of Los Angeles, which was duly made a part of the contract of construction, the work done on the adjoining property was within the scope of the contractor's duties and obligations. By one section of that ordinance, every person excavating for the purpose of laying the foundations of a building, 'shall support and protect from damage all adjoining land, buildings, streets, alleys, and sidewalks by underpinning, cribbing or shoring, or such other device as will prevent all settling, cracking or damage whatever.'"

[Concluded on page 45]

# INSTITUTE AND CLUB MEETINGS

## SAN FRANCISCO ARCHITECTURAL CLUB

The initial directors' meeting of the 1928 administration took place on the evening of January 25th, at which time several new policies of club management and government were formulated.

In general it was decided that the affairs of the club would be so conducted that the committee work of outgoing administrations would be taken up and continued along the lines of its original intent by the incoming administration. It is the consensus of opinion that the best interests and development of the organization will be served by carrying to their final completion any partially completed plans or activities of any one administration, rather than inaugurating policies and projects entirely different from those in force.

With a view to putting this idea into operation, the time of naming the several committee heads in charge of club work will be changed from January to June. It has been found that, due to summer vacations, the time schedules are interrupted and work planned in the spring does not get under way until the fall season. By this new arrangement the committee heads begin their programs in the fall and are given the opportunity to carry them through a full and active season to the beginning of the next summer vacation period.

To centralize control of all committees and their work each director is to be held responsible for some one committee and it will be his obligation to see that the work of that committee is done until the next change of officers.

Plans were also formulated for a jury system to pass upon all class work done in the club.

The regular monthly business meeting was held February 1st. President Lawrence Keyser named committee heads to function until June, as follows: Entertainment Committee, Ira Springer, chairman; Class Committee, Robert Nordin, chairman; House Committee, Ed. De Martini, chairman; Publicity Committee, Robert Nordin, chairman; Library Committee, Henry D. Kensit, chairman; Special Committee, Bertel Lund, Massier of Atelier.

The club's new wrought-iron sign, designed by Arthur Janssen and executed by Michel & Pfeffer in collaboration with Fink & Schindler, is now in place.

The Entertainment Committee announced that a theater party will be held in the immediate future and that a picnic will be held some time in May.

A special announcement comes in the form of an outdoor water color sketch class, which will be formed, if sufficient interest is shown by club members. Theodore Ruegg is signing up entrants to the group.

Upon completion of the business of the evening, the meeting was turned over to the Entertainment Committee. Mr. Purcell was the guest conductor of the musical program and kept the party livened up with his jazz playing on the piano. A quartet was easily formed, supplementing the instrumental playing.

Ira's piece de resistance of the evening was a Valentine Party, in which each member present received a comic valentine to suit his particular temperament.

In order to start an interest in the purchase of the new club pins, a raffle was held in which Ernie Gerber won the first pin to be delivered.

## ALAMEDA COUNTY SOCIETY OF ARCHITECTS

With a view to taking some definite step in the much-discussed question of educating the public to a conception of the function of an architect, his relation to his client and his value to the community at large, The Alameda Society of Architects is publishing a small booklet entitled "Principles and Purposes of Architectural Practice." The booklet will be distributed to the several members of the organization and placed in banks, building loan company offices, at building material exhibits and such places where they will be liable to fall into the hands of prospective home builders.

While such a booklet is necessarily limited in size, this work covers the salient points of the questions mentioned above in a very comprehensive manner and succeeds in giving the prospective builder information that is intelligently practical and sound. There are several divisions in the booklet. The first one briefly defines the nature, purpose and aims of the architect and his service and a second division of this subject develops the point that architectural service is not merely the making of sketches and blueprints but entails also protection of the client's legal rights, and the assurance, through supervision, that materials and workmanship in the home will be of the order and standard the client indicates.

Of special interest and value is the section devoted to the discussion of free sketches and the shopping about habit of so many people when they come to seek architectural service. As this little booklet tactfully points out, no architect can do himself full justice as a counselor when he is placed in the unfortunate position of having to sell his ideas, not so much, perhaps, on their innate worth and suitability to the problem at hand, as on their surface appeal for cleverness or some similar illusive quality. The aim in this case is to give the client a realization that it is decidedly to his interest to approach and negotiate with an architect in the same good and complete faith and confidence that he retains a physician, an attorney or any other highly skilled professional worker.

The East Bay organization also reports that one of its directors, J. J. Donovan, has been appointed chairman of the New Industries Committee of the Oakland Chamber of Commerce. The New Industries Committee is concerned with extending cooperation to large and small concerns who desire to enter the business field in Oakland and adjacent territories, and that an architect has been named to head it is significant in both its utilitarian and artistic implications.

\* \* \*

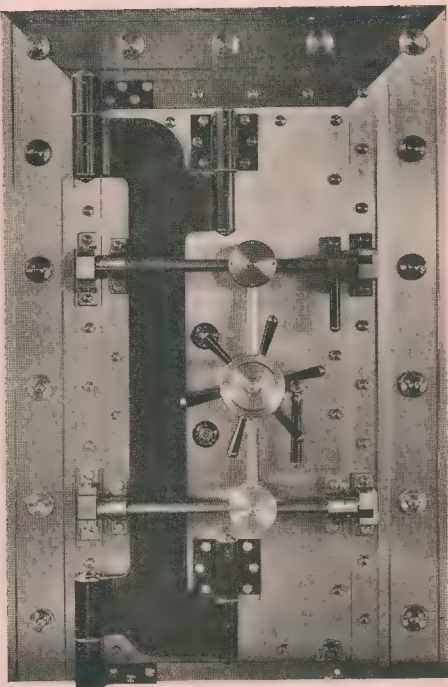
## OREGON STATE CHAPTER, A. I. A.

The annual meeting of the Oregon State Chapter, A. I. A., held January 17th, was marked by the election of officers for the year 1928, as follows: President, Jamison Parker; vice-president, Harold Doty; secretary, Fred Aandahl; treasurer, Walter S. Church.

This occasion was also honored by the presence of a guest, distinguished in the architectural world, Professor Edgell, dean of the School of Architecture, Harvard University. Professor Edgell spoke on "The Tendency in Modern Architecture" and his talk was the most notable and instructive one enjoyed by the Chapter within the past year.

Frederick Brokaw of New York made display recently





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# BUILDING SITUATION, 1927-1928

## ANALYSIS OF BUILDING ACTIVITY DURING 1927

[ BY W. K. BOWES ]  
Vice-President, S. W. Straus & Co.



**STUDIES** of housing supply, occupancy ratios, and of building operations in our Pacific Coast cities during the last few years prove the wisdom of the reduction in new construction volume which has characterized the building industry here during 1926 and 1927. They also indicate a sound stability in this industry during the coming year.

At the opening of the new year there exists a very evident demand for new buildings of various types which must be supplied, a demand sufficient to keep the volume of construction up to that of 1927, at least, in all of the West Coast centers. In certain cities it is obvious that there is a surplus of certain types of structures, but such excesses are quite balanced by shortages of other types.

During 1927 ninety-eight Pacific Coast cities issued permits for new buildings to cost \$452,339,617. This is the lowest annual total since 1922 and exceeds it by but 18 per cent. It shows a reduction of more than \$48,000,000 from 1926 and a reduction of nearly \$89,000,000 from the high record mark of 1925, as shown by the National Monthly Building Survey of S. W. Straus & Co.

All of the major cities of the West Coast reflect a 1927 reduction from the totals of 1926, the greatest being San Francisco, 23 per cent, and the smallest that of Los Angeles, less than 1 per cent, Portland 13 per cent and Seattle 17 per cent. The United States as a whole, as indicated by the records of 500 leading cities, shows a reduction of 12.4 per cent from the 1926 totals.

During the years 1923 to 1925, inclusive, intensive building activity resulted in a threatened overproduction of housing and floor space, which became an accomplished and embarrassing fact in some cities and was evident in most cities during the latter part of 1926. Warnings against further continuance of the abnormal activity then in progress, especially with reference to big building projects, were publicly issued by Mr. S. W. Straus and by others who are acknowledged authorities in the building industry.

An analysis of building activity during 1927 shows that the reduction in volume for this year is chiefly due to the lesser number of big building projects undertaken. This is also the case in the cities of the Eastern States, probably to a greater degree than along the Pacific Coast. This reduction in this type of construction has reestablished a proper balance as between supply and demand, which was threatened by the heavy building program of 1925 and still threatened at the end of 1926.

Students of the subject are well agreed that big building construction may now safely be resumed without jeopardy to existing buildings if proper precaution is exercised in the promotion of such enterprises. Constant growth in population, shifting centers of business activity, demands for increasingly better housing accommodations paralleling the general prosperity and the ambitions of the people, are factors constantly at work strengthening the demand for new buildings of all types and in all population centers.

While this two years' reduction in building operations

has had the commensurate effect of curtailing employment in the building crafts, particularly evident during 1927, it has also effected an increased efficiency of production while maintaining wage schedules unimpaired. At the same time there has been a slight reduction in the cost schedules of building materials, estimated in some cities as high as 5 per cent. This, however, is unimportant, since labor represents approximately 60 per cent of the cost of building construction and wage scales remain as before.

Building activity is considered an important and a fundamental index of business conditions generally. It distributes enormous sums in payrolls to construction workers and to those who produce building materials. It reflects growth in population and economic prosperity, and it provides sound investment for surplus funds. A continued stable building program for 1928 in our Pacific Coast cities promises a steady and dependable prosperity in all phases of business and industry.

\* \* \*

### DETAILED FORECAST OF NEW BUILDING CONSTRUCTION FOR 1928

The following figures are taken from the Seventh Annual Building Forecast of the Architectural Forum. These figures indicate that building will continue in 1928 at least in the same volume if not reaching even greater totals than 1927. The total estimated expenditure for the entire country is \$6,505,128,000. (Not including public works and utilities.)

#### WESTERN STATES

Type of Building	Requirements for New Buildings by Percentages			Amount of estimated expenditures
	1927	1928	Change	
Automotive.....	3.6	3.	-.6	\$18,640,000
Banks.....	2.	1.2	-.8	7,247,000
Apartments.....	9.8	11.7	+1.9	72,230,000
Apartment hotels.....	4.3	5.9	+1.6	36,267,000
Clubs, fraternal, etc.....	6.3	2.3	-.4	14,440,000
Community and memorial.....	1.9	1.7	-.2	10,645,000
Churches.....	6.2	6.1	-.1	37,640,000
Dwellings (under \$20,000).....	3.	4.3	+1.3	26,372,000
Dwellings (\$20,000 to \$50,000).....	2.3	4.	+1.7	24,640,000
Dwellings (over \$50,000).....	1.9	2.7	+.8	16,660,000
Hotels.....	11.3	6.9	-4.4	42,917,000
Hospitals.....	3.9	6.3	+2.4	39,200,000
Industrial.....	2.9	3.7	+.8	22,917,000
Office buildings.....	11.6	14.2	+2.6	87,720,000
Public buildings.....	9.6	4.7	-4.9	28,900,000
Schools.....	13.9	13.3	-.6	82,666,000
Stores.....	2.1	4.1	+2.	26,713,000
Theaters.....	2.4	2.8	+.4	17,340,000
Welfare, Y.M.C.A., etc.....	1.	1.	.....	6,143,000

Total estimated expenditure for new buildings in 1928.....\$619,297,000

\* \* \*

A grand total of 10,101 permits for new buildings to cost \$28,585,560 were issued during January in 98 Pacific Coast cities, according to official reports of municipal building inspectors tabulated in the National Monthly Building Survey of S. W. Straus & Co.

\* \* \*

Five hundred and nine building permits for a total amount of \$1,081,529 were issued in San Diego for the month of January, 1928.



in Portland of a valuable collection of etchings, featuring architectural subjects, and the exhibit has generally been pronounced as one of the best of its kind held in Portland.

At a meeting held December 20, 1927, the Oregon Chapter adopted a definite policy toward the federal building program now under consideration for Portland. The government is discussing the sale in whole or in part of the old post-office building and site and from the proceeds thereof help to finance a new federal building in some other location. The post-office building was built about 1875 and occupies the only remaining downtown open square. On the basis of the increased valuation, the selling price would make substantial contribution to the proposed new project.

The Chapter goes on record as opposing this plan and proposes instead to keep the post-office site intact; to remodel and change the building's interior in accordance with modern needs and to build a federal building on some other more favorable site.

Throughout the entire Chapter there prevailed a spirit of loss and sorrow upon the passing, January 23d, of E. A. Doyle, one of the best known and most capable architects of Portland. Offices of Chapter members were closed for the afternoon of January 26th, the date of the funeral services.

\* \* \*

#### ARCHITECTS' LEAGUE OF HOLLYWOOD

The first monthly meeting of the Architects' League of Hollywood was held the evening of January 5th, when it was reported by the Exhibition Committee that arrangements had been made with the California Art Club for the use of their building at Olive and Hill streets, Los Angeles, during the annual exhibition of the organization. The date of this event has been set for the last two weeks in March.

January 12th the meeting was addressed by Professor W. C. Cook, who discussed "Earthquakes and Earthquake Construction." The third meeting of the month was one of unusual interest, being featured by a talk by F. S. Kwan of China, who spoke on "Architecture and Modern Practice in China." Mr. Kwan is amply qualified to discuss any phase of such a subject. He is a graduate of the Massachusetts Institute of Technology, Tientsin, China; is architectural advisor to the Minister of the Interior and retained architect for the Pekin-Mukden Railroad. Further interest in Mr. Kwan's talk was furnished by two marvelous 1/4-scale models of Chinese temples. It was to Mr. Hodge of the California Stucco Products Company that the league members were indebted for this evening.

The final January meeting was devoted to further discussion of the exhibition and miscellaneous matters of a business nature.

\* \* \*

#### LOS ANGELES ARCHITECTURAL CLUB

The Los Angeles Architectural Club held its annual election January 24th, at which time the following officers were named for the ensuing year: President, George P. Hales; vice-president, Hugh C. Oltsch; secretary, J. Raymond Wyatt; treasurer, Kemper Nomland.

Though the evening of February 3d was marked by heavy rains and adverse weather conditions, The Venetian Carnival, sponsored by this organization, The Architects' League of Hollywood and the Southern Chapter, A. I. A., was well attended, and the event was thoroughly satisfactory from a social and financial standpoint. The proceeds of the carnival amounted to \$500, which sum is sufficient to provide a summer-school scholarship at Fontainebleau. A competition will shortly be held to determine to whom the scholarship will go. It is the ultimate aim of the Los Angeles Architectural Club to make

its annual ball and frolic yield enough money to provide a full twelve months' study abroad for the architectural student who shall thus merit the yearly honor, and the attainment of this summer-school fund is a tangible step in the realization of the final goal.

The committees in charge of the carnival put in several weeks' work and the artistic aspects of the affair were conspicuously successful in their imaginative and varied utilization of color, design and illumination. The ballroom of the Roosevelt Hotel, Hollywood, was transformed into a Venetian thoroughfare. Costumes were obligatory, a requirement adding much to the gayety, abandon and fancifulness of the evening. Food and refreshments were excellent; while the punch, it is reported, left nothing desired in the way of inspiration.

\* \* \*

#### TIFFANY STUDIOS ABSORBED BY GENERAL BRONZE CORPORATION

The purchase of the architectural bronze and lighting fixture division of Tiffany Studios by the General Bronze Corporation of Long Island City suggests preparations for important development in the bronze industry.

This is especially true, coming almost immediately after the consolidation of the John Polachek Bronze and Iron Company, Inc., and the Renaissance Bronze and Iron Works, Inc., already the leading producers in the art, into this new company. The Tiffany Studios' plant at Corona, Long Island, has been acquired, together with the entire personnel of that organization.

For a hundred years and more in this country, bronze craftsmanship has been developing without any conspicuous attempts at consolidation, with its obvious advantages, such as have become typical in so many other American industries, with beneficial results to consumer and manufacturer alike.

The field is easy to see. The Polachek Company was not organized until 1910 and in eight years became the leading producer in America. Likewise the Renaissance Company in a comparatively short period has had almost as striking a growth. The combination of these two strong concerns with the Tiffany Studios acquisition would seem to place the new company in a position for development work that will have a marked influence on the use of bronze in building operations throughout the U. S.

\* \* \*

#### BOOK REVIEWS

*The A B C of Plastering*, by A. H. Telling, published by Oxford University Press, American Branch, New York, price \$2.85.

The object of this work is to provide an elementary book in handy reference form for the use of the apprentice and the craftsman. The book contains 235 pages and 57 illustrations, 7 1/2" x 5 1/4", cloth bound.

*Real Estate Titles and Conveyancing*, by Nelson L. North and DeWitt Van Buren, 719 pages, 6 x 9 inches, \$6. Published by Prentice-Hall, Inc., New York. This complete book is up to date, thorough and, above all, it is practical.

The chapter on "Transfer of Title" contains valuable pointers which should help to overcome obstacles which your clients meet in closing real estate transactions. Escrows are explained to show how and when to use escrows where the circumstances of a transaction make it advisable to do so.

In addition, the book reprints, explains and reproduces more than 200 forms used in real estate title and conveyancing work—forms which can be used to safeguard clients in every step taken from the time a survey is made until "clear title" is delivered. All in all, this book is packed with an unusual amount of important data, presented clearly, logically and in an interesting manner.



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# BUILDING IN SOUTHERN CALIFORNIA MAINTAINS STEADY VOLUME

[BY SEWARD C. SIMONS]

*Secretary, Construction Industries Committee, Los Angeles Chamber of Commerce*  
February 1, 1928



THE GENERAL LEVEL of building operations in the city of Los Angeles remained remarkably steady in 1927 as compared to the previous year. So close were the values, indeed, that the variation is only a little over two one-hundredths of one per cent. The total value for 1927 was \$123,027,139 as against \$123,006,215 for 1926, while the number of individual permits granted in 1927 amounted to 37,655 as against 37,478 in the previous year.

If the total is examined in the various classifications, it is found that almost exactly one-half of the building for the city was devoted to residential construction, there being \$62,078,117 expended in new homes. Half of this figure in turn was for single dwellings and the other half for double residences and apartments. In this respect 1927 also was very similar to 1926.

The second major group of buildings as classified by the Building and Safety Department goes under the head of business buildings. The total for this group amounted to \$18,401,512, as compared with \$16,018,883 for 1926. This group includes all private garages not included in the residence building and this accounts for \$4,630,000 of the total. The other large subclassifications covered \$9,783,000 of mercantile buildings and \$3,492,000 of office buildings.

Under the next heading "Industrial" are included factories, warehouses, motion-picture stages, etc. In spite of the fact that the year was marked by a tremendous growth of new plants in the Los Angeles district, this heading was slightly lower than in the previous year for the reason that most of the new factories of importance were located outside of the Los Angeles city limits. Thus B. F. Goodrich Company pushed their new factory well along towards completion at an expenditure of over \$2,000,000. Firestone Tire and Rubber Company began a plant costing about the same amount and other important buildings were built by such concerns as Truscon Steel Company, Columbia Steel Company, etc., none of which appears in the building total. This group accounted for \$4,124,173.

A classification of buildings which has been highly important for the last few years is "public and semi-public buildings." The total of this group for 1927 was \$20,296,702, a drop of 6 per cent from the figures of 1926. Close as the correspondence is between these total figures for the two years, the components are widely diverse. In 1926 the main items in this group were \$6,700,000 for schools and \$4,500,000 for public buildings, which included chiefly the new Los Angeles city hall. Theaters amounted to \$3,500,000. In contrast for 1927 the school construction had fallen to a little less than \$2,000,000 and the public buildings to \$1,950,000. Hospitals, on the other hand, which accounted for but \$200,000 in 1926, rose to \$9,281,000 for 1927 because of the large county construction as well as some semi-private institutions. The hotel construction, while listed in the 1927 figures at a little less than \$2,000,000, was in fact somewhat greater than this amount, because the permit for a major addition to the Biltmore Hotel amounting to \$2,400,000 was, by reason of the peculiarities of the building ordinance, classified under the heading of "Additions" rather than "Hotels." If this were assigned to the more specialized classification, the hotel total would have shown a material gain in 1927 over 1926.

The last of the main groups outlined by the Building Department comprises a miscellaneous group in which are included additions, alterations, etc. The total here was a little over \$18,000,000, or substantially the same as the 1926 figure.

It is possible by such an analysis, therefore, to see that while the general volume of construction showed little change, yet the class of work done varied considerably from the previous year.

In view of the fact that practically all of the larger cities of the country showed substantial decreases in construction, Los Angeles may perhaps feel a justifiable satisfaction in the maintenance of this high volume of work. Preliminary computations indicate that New York showed a decrease of 17 per cent, Chicago 3½ per cent, Detroit 21 per cent, Philadelphia 16 per cent, while Los Angeles, which now ranks fourth in the cities of the country in point of building volume, showed a slight gain.

Prediction as to the course of building during the coming year is always hazardous. Those architects, engineers and contractors with whom we have contacted seem to feel, however, that a continuation of about the same amount of construction may be looked for, although for 1928, as in 1927, the channels into which the expenditure will pull may show a considerable change.

\* \* \*

## BUILDING CONSTRUCTION

Building in the city of Los Angeles for January, 1928, showed a moderate increase over the previous month, but a slight decline from January of last year. Figures reported by the city building department indicate a total of \$7,509,691, with 2852 as the number of individual permits. This compares with \$6,630,403 from 2667 permits for December, 1927, and \$8,129,749 from 2844 permits for January a year ago. It is notable that while the largest permit for the month was issued for a downtown store, considerably more than half of the total was for residence buildings of various types and the total number of permits granted remains very large, indicating the steady demand for more houses.

Construction continues particularly active in Phoenix, Arizona, in the vicinity of which two new hotels are announced, in addition to those started during 1927. A new municipal and county building estimated to cost nearly a million dollars is also scheduled for the near future in that city. Construction is also very active in Southern Idaho, Boise closing the year with construction doubling 1926.

\* \* \*

## ARIZONA SETS BUILDING RECORD

Building activity over the State broke all records during 1927. Phoenix permits reached \$5,652,115 as against \$2,637,125 for 1926, representing the best building year in history. A new bank building, a telephone building, a \$500,000 theater, are well under way and two new hotels in addition to those started during 1927 are promised for the current year. Tucson also set a high building mark with permits of \$2,265,757.

\* \* \*

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The Mutual Realty Investors Corporation have commissioned Architect Henry Shermund, Hearst Building, San Francisco, to prepare plans for an eleven-story class A community apartment building to be erected in San Francisco. Building will have 24 apartments and cost \$250,000.

\* \* \*

Architect Harold Cross, Metropolitan Building, Los Angeles, has prepared preliminary plans for a reinforced concrete church building to be erected on the corner of Griffith Park boulevard and Lucille avenue, by the Bethany Presbyterian Church. The building will cost \$200,000.

\* \* \*

Architects Masten and Hurd, 210 Post street, San Francisco, are preparing plans for an addition to Kezar Stadium, Golden Gate Park, San Francisco. The addition will consist of reinforced concrete superstructure and provide accommodations for 48,000 people.

\* \* \*

Architect John J. Donovan, Tapscott Building, Oakland, is completing working drawings for a group of convent buildings for the College of Notre Dame at Belmont, San Mateo county. The buildings will cost \$1,000,000.

\* \* \*

Architect Hamilton Murdock, Syndicate Building, Oakland, is preparing plans for a two-story Spanish type residence for Mr. C. P. Murdock. The house will cost \$25,000.

\* \* \*

Architects Weber and Spaulding, 627 South Carondelet street, Los Angeles, are preparing plans for a group of men's dormitory buildings for Pomona College, to cost \$1,000,000.



Rotunda, State Capitol Building, Olympia, Washington  
Wilder & White, Architects      Bebb & Gould, Associates

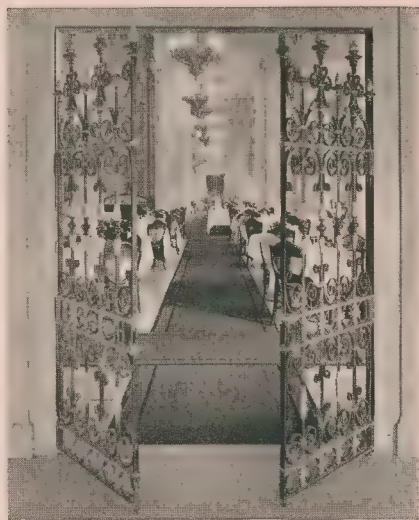
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# IN THE PROFESSION

Architects Curlett and Beelman, 1020 Union Bank Building, Los Angeles, have been commissioned by the Kaspere Cohn Hospital to prepare plans for a class A building to cost \$1,450,000. The building will be of steel frame and reinforced concrete and will have accommodations for 250 patients. The same architects are preparing plans for a one and two story tire service building to be erected at Eighth street and Towne avenue, Los Angeles, for the Firestone Tire and Rubber Company. This building will cost \$100,000.

Architect William H. Weeks, Hunter-Dulin Building, San Francisco, has been commissioned by the Watsonville High School District to prepare plans for a group of school buildings to cost \$175,000. The same architect is preparing plans for the second unit to the high school at Hollister. These additions will consist of auditorium and administration building and will cost \$100,000.

Gottschalk and Rist, architects, Phelan Building, San Francisco, are preparing plans for the second unit to the Sequoia Union High School of Redwood City, to cost \$250,000. Other work in the office includes new store fronts and fixture work for Paul T. Carroll, who will open a new store in the Phelan Building.

The following were granted certificates to practice architecture at the meeting of the California State Board of Architecture, January 31st: Leon D. Lockwood, 105 Montgomery street, San Francisco; Rollin S. Tuttle, 505 California Building, Oakland, Calif.; Eugene E. Maurer, 9 Ancha Vista lane, San Anselmo, Calif.

Architect George W. Kelham, 315 Montgomery street, San Francisco, has been commissioned to prepare plans for a five-story steel and concrete administration building in Oakland for the Fabiola Hospital Association. The new building will provide 125 additional beds and will cost \$650,000.

Architect Lionel H. Pries of 604 Mission street has terminated his San Francisco practice to join William J. Bain in partnership. All future professional communications should be addressed, Bain & Pries, Liggett Building, Seattle, Washington.

The Engineering Department of the Pacific Gas and Electric Company is preparing plans for a reinforced concrete warehouse and garage to cost \$250,000 which will be located on the block bounded by Eighteenth, Nineteenth, Folsom and Shotwell streets, San Francisco.

Reed Brothers, architects, 105 Montgomery street, San Francisco, have completed plans for a steel frame and concrete theater, store and apartment building to be erected in San Rafael for Jacob Albert. The building will cost \$150,000.

Architects Reed Bros., 105 Montgomery street, San Francisco, have been commissioned to prepare plans for a new theater building to cost \$250,000 and to be erected at Broadway near Grant avenue, San Francisco.

Willis C. Lowe, architect, 354 Hobart street, Oakland, has prepared preliminary plans for a ten-story class C hotel and store building in Oakland. This structure is being financed by the Straus Company.

Architects Starks and Flanders, Ochsner Building, Sacramento, have been commissioned to prepare plans for a three-story class C store and lodge building to cost \$100,000 by the Oroville Lodge of Elks.

Sidney B. Noble and Archie T. Newsom, architects, formerly located in the Wells-Fargo Nevada Bank Building, San Francisco, are now located in their new offices at 1615 Broadway, Oakland.

Architects Myron Hunt and H. C. Chambers, 1107 Hibernian Building, Los Angeles, are preparing plans for a one and two story class C Students Union Building for Occidental College. Building will cost \$150,000.

Architect Paul R. Williams, 3839 Wilshire boulevard, Los Angeles, is preparing plans for a group of 20 brick art and craft buildings to be erected in Culver City for Harry H. Culver Company, to cost \$200,000.

Architect H. A. Minton, 550 Montgomery street, San Francisco, is preparing plans for a new class A bank building to be erected by the Bank of Italy in Sacramento. Building will cost approximately \$500,000.

It is reported that the Olympic Hotel, Seattle, Washington, will build a new ten-story annex which will provide 300 additional rooms and cost approximately \$500,000.

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Dodd & Richards, architects, have moved their offices to the new architects' building, 816 West Fifth street, Los Angeles.

R. D. Goodwin, architect, formerly of Weslaco, Texas, is now located at 903 Travis Building, San Antonio, Texas.

J. Charles Stanley, architect, announces his removal from 4401 White Building to 432 Republic Building, Seattle, Wash.

Joseph J. Patterson, architect, announces his removal from 1821 Western avenue to 1915 Dartmoor Court, Fort Worth, Texas.

W. J. Hladky, architect, announces his removal from 2200 B avenue, Cedar Rapids, Iowa, to 71 E. 52 Place, Los Angeles, Calif.

Horatio W. Bishop, architect, announces his removal from Carthage Center to Carrier 799, Station S, Los Angeles, Calif.

Architect George Burnett announces removal of offices to 206 Reynolds Building, 870 Main street, Riverside, Calif.

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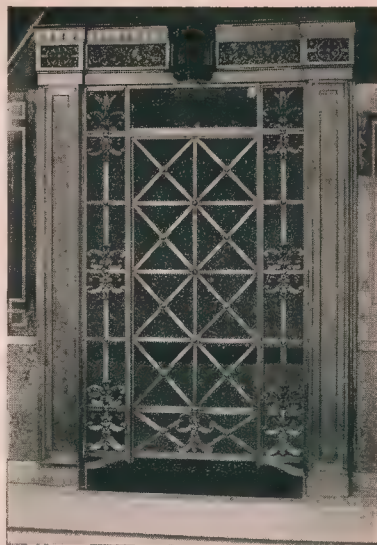
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## CONTENTS

Color—Some Reflections on the Santa Barbara Biltmore Hotel .....	Harris Allen, A. I. A. 11-12
Berkeley Architect Is Winner in Home Contest .....	Zoe A. Battu 31
The Inspector .....	44-46
We Reenter the Kitchen .....	47
Monthly Bulletin, American Institute of Architects .....	51
Institute and Club Meetings .....	53
Editorial .....	57
Art in Iron and Bronze .....	59
Index of Advertisers .....	73

## ILLUSTRATIONS

Sketch, Biltmore Hotel, Santa Barbara, by Lockwood .....	Cover
Panoramic Views, Biltmore Hotel. Reginald D. Johnson, Architect .....	9-10
Biltmore Hotel, Santa Barbara. Reginald D. Johnson, Architect .....	11-30
Residence of Mrs. Anne L. Mead, Berkeley. Gwynn Officer, Architect .....	31-35
Drawing by Hugh Ferriss of San Francisco Stock Exchange. Miller and Phueger, Architects .....	36
Pasadena Athletic and Country Club, Pasadena. Marston, Van Pelt and Maybury, Architects .....	37-43
Built-in Fixtures for Kitchens .....	47-49
Examples of Art in Iron and Bronze .....	58-60

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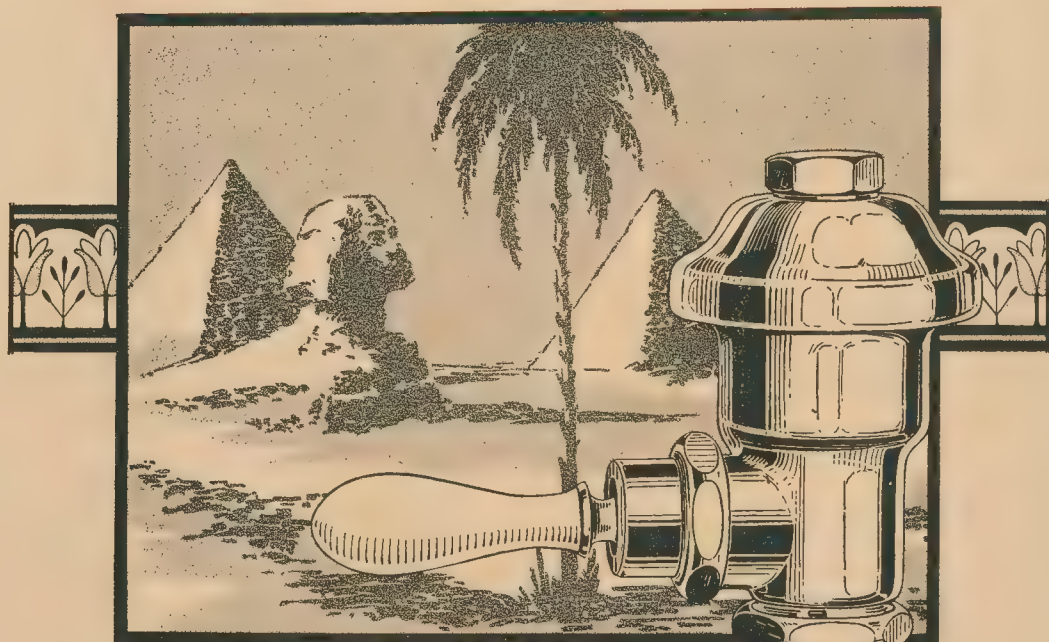
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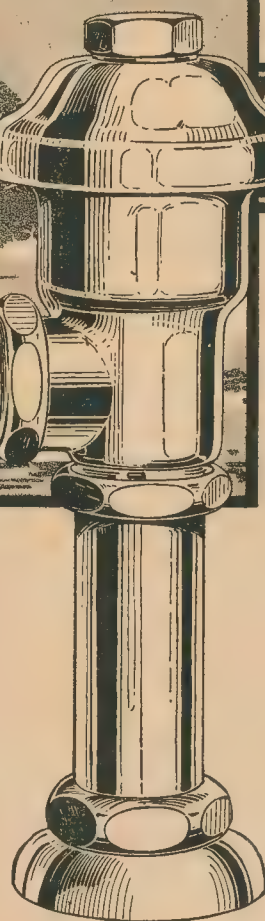


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VOLUME XXXIII / SAN FRANCISCO AND LOS ANGELES / MARCH 1928 / NUMBER THREE



The Biltmore, Santa Barbara, California. Reginald D. Johnson, Architect

### • COLOR •

## SOME REFLECTIONS ON SANTA BARBARA BILTMORE

[BY HARRIS ALLEN, A. I. A.]



**C**OLOR IS LIKE FIRE — a poor master, but a good servant. In reaction from the drab monotone, the at-best subdued and limited palette of the lately past era, we have seen in California a riot of color combinations; often, it must be admitted, crude and harsh. Many there are, gay, bold, brilliant; striking successes from a posteresque standpoint. The examples which are warm and glowing with color, yet suave and mellow in a skillfully graded scheme of color harmony, are yet rare enough to merit special comment.

In composing the factors of the Biltmore, the steps, in order of importance, would seem to have been: First, study of color; second, study of mass; third, study of roofs; fourth, study of walls; and, finally, study—and re-study—of details. With due respect for other factors, it must be essentially true that Mr. Johnson had from the start a mental vision of russet roofs against the deep-blue sky, gray-purple hills, slim gray masts of eucalyptus flying; ragged plumes of olive green—creamy white walls rising from emerald turf or from terrace of faded pink brick; accented by awning spots of warm burnt orange—by smoky blur of olive tree—by dark-green silhouette of cypress.

It all sounds very poetic; in fact, it would be difficult to describe such a vision in cold blood. Go and see for yourself. Every architect, certainly, who wishes to develop his practice along lines of "California" architecture, will do well to visit Santa Barbara and study the Biltmore



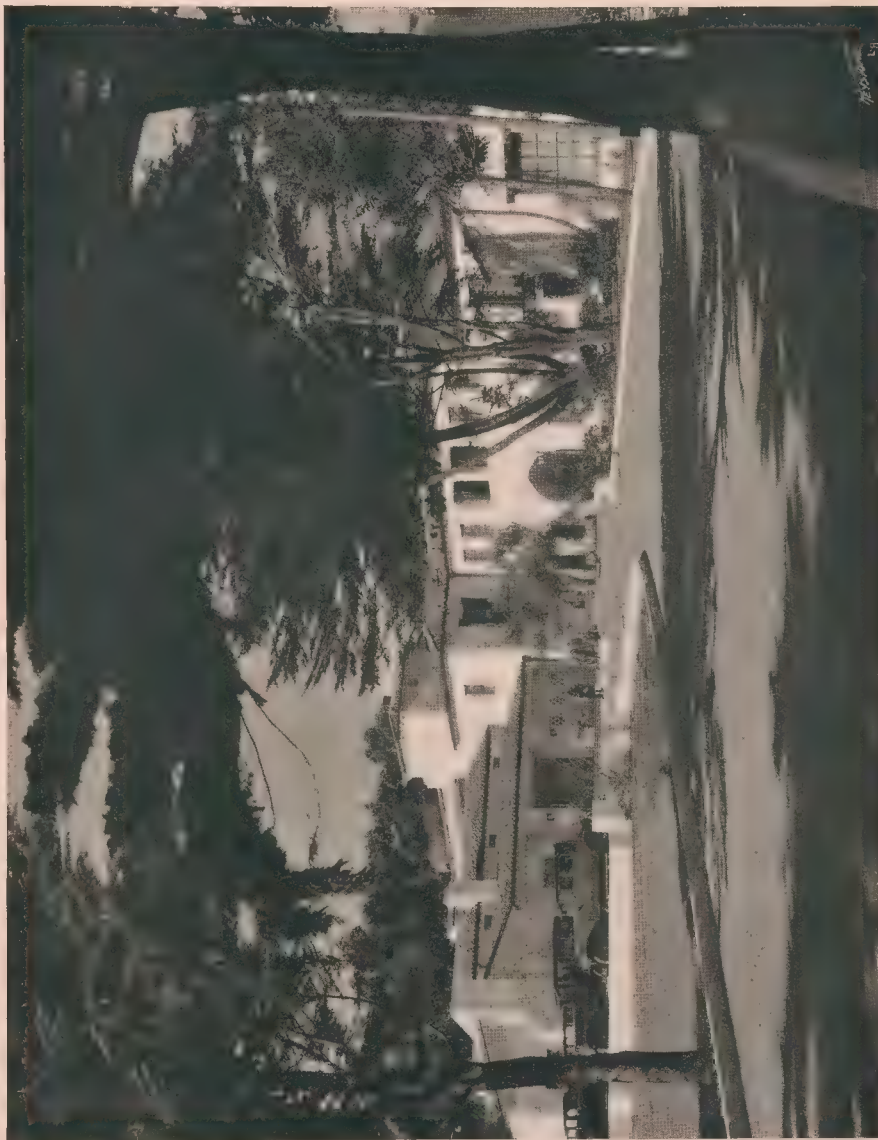
Pergola Between North Patios



THE BILTMORE HOTEL  
SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT

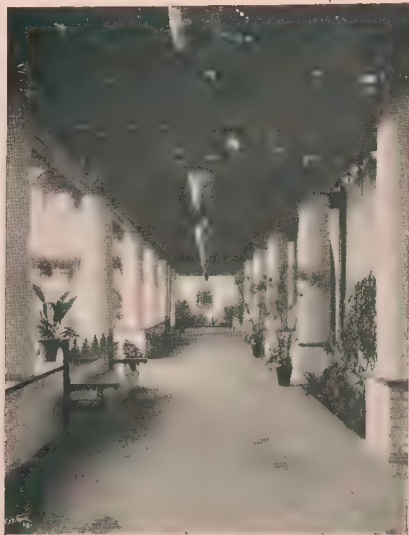
FACING the Pacific Ocean, the grounds of the Biltmore form a park of twenty-one acres; trees, lawns, flowers, vines, surround the hotel and its accessory buildings. The panoramic views on the enclosed double page show the main ocean facade and a closer view of the south patio between dining room and lounge. A composite of green lawn, cream white stucco walls, and russet tile roofs, against background of trees, mountains, warm blue sky.





MAIN ENTRANCE FRONT, THE BILTMORE, SANTA BARBARA, CALIFORNIA. REGINALD D. JOHNSON, ARCHITECT





Pergola Along Outside Dining Terrace

long and carefully. It will repay the trip; the most exact photographs cannot possibly convey the extent to which color has been made an essential part of the composition.

Second only to color, in its impression on the emotion and intelligence, appears the study of mass; and closely connected, interwoven, with the subject of mass relationships, comes the study of roofs. I make no apology for repeating the word "study"—except that it is inadequate; but no other word can convey the idea of gradual growth, almost of *evolution*, of the adjustment of balances, the proportioning of every part to the whole, of the ensemble to the contours of solid ground below and mountainous skyline above. Seldom does one see a building so clearly and so admirably adapted to its exact site, its specific requirements, its opportunities furnished by Heaven, the World, Flesh—and a bit of the Devil to prevent insipidity. From every conceivable angle the elements of mass pile up in architectural congruity, with definite though informal sense of balance, to the controlling focal point of the entire composition, a sturdy, low, eight-sided tower—which is exactly accented against a splendid crown of eucalyptus. These things did not just happen. They were visioned and planned and modeled into shape, and not with dull mechanical ingenuity, but with the inspiration and judgment and patience—and love—of the sculptor.

The part played by the roofs in this study of masses and silhouettes is vital and charming. Gables and ridges and valleys in a profusion of heights and angles (but not a bewildering pro-

fusion) are relieved and united by broad stretches of wall. It is a nice point between walls and roofs as to which serve better to tie the composition into that unity which so clearly exists, which achieves simplicity out of complexity.

Realizing that the Pacific Ocean constitutes the greatest asset of the hotel, it becomes apparent how important, and how difficult, was the problem of treating walls and their openings. The projection of public rooms in wings with connecting terraces, or patios if you prefer, with bays to continue gable axes, solved the problem of scale and at the same time definitely indicated the function of the building—which otherwise might have appeared to be a particularly large and lovely country club. It still preserves much of the club character, especially in the more retired patios and gardens; but its public character is proclaimed by the main facade. A refreshing restraint has been shown in the use of arched openings, which are confined to gable ends, except that the corridor around the paved south patio (which constitutes an outdoor sitting and tea room) is really an enclosed, arcaded, cloister. If there can be any architectural criticism of the Biltmore, it is to be applied to the lack of wall surface over the crown of these cloister arches. Even the thrust of a heavy tiled roof does not compensate for this thinness of effect. But it will be lost under a few years' growth of vines.

The public apartments are distinguished by structural simplicity, by richness of color and

[Concluded on page 14]

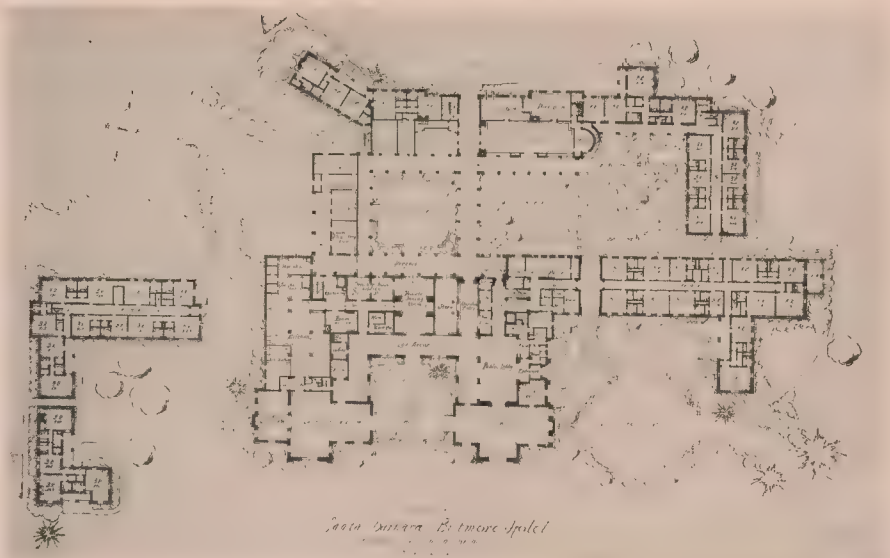
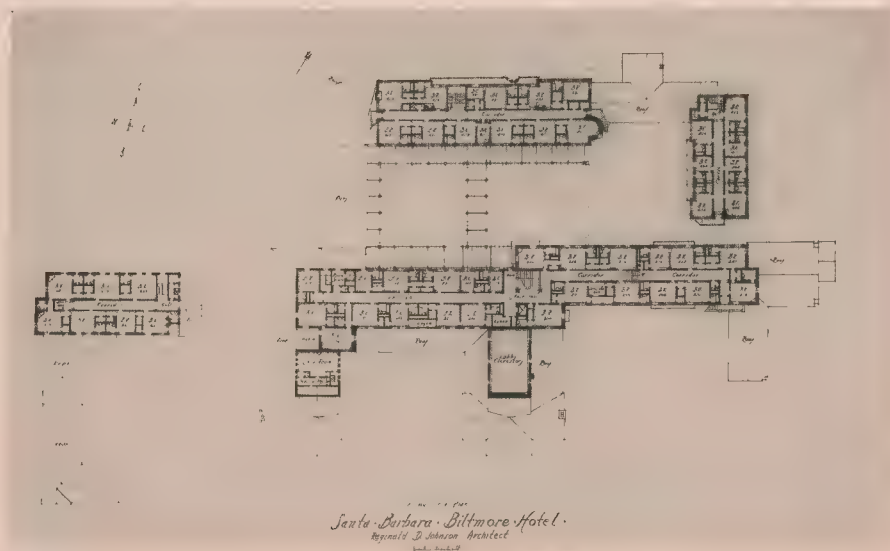


Window From Lounge to South Patio



THE PACIFIC OCEAN FROM SOUTH PATIO, THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT







ABOVE—MAIN ENTRANCE; BELOW—SOUTH PATIO; THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT





ABOVE—GUEST COTTAGE; BELOW—MAIN GARDEN FRONT; THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT



TERRACE, MAIN FACADE, THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT





DETAIL, MAIN FACADE, THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT



FRONT TERRACE, THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT





EXTERIOR STAIRWAY, MAIN FACADE, THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT



TOWER IN NORTH PATIO, THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT





NORTH PATIO, THE BILTMORE, SANTA BARBARA, CALIFORNIA. REGINALD D. JOHNSON, ARCHITECT



ABOVE—LOUNGE; BELOW—MAIN DINING ROOM; THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT





ABOVE—MAIN ENTRANCE; BELOW—LOBBY CORRIDOR; THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT



ABOVE—LOBBY; BELOW—SHIP ROOM; THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT





ABOVE—LOUNGE, FROM LOBBY; BELOW—MAIN ENTRANCE; THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT



LOBBY, FROM LOUNGE, THE BILTMORE, SANTA BARBARA, CALIFORNIA  
REGINALD D. JOHNSON, ARCHITECT

*Lighting Fixtures by the Meyberg Company*





LEFT—WINDOW ON STAIR LANDING; RIGHT—CORNER IN LOUNGE; THE BILTMORE, SANTA BARBARA. REGINALD D. JOHNSON, ARCHITECT

# BERKELEY ARCHITECT IS WINNER IN HOME CONTEST

[BY ZOE A. BATTU]



THE WINNER of the first prize of \$1,000 in the Small Homes Contest, lately sponsored by "The House Beautiful Magazine," Gwynn Officer of Berkeley brings not only honor to himself but also to the architectural traditions of his State. According to the reports of the judges, the task of designating the prize-winning home was no easy one. Over 200 contestants from all over the United States, from the Hawaiian Islands and even from Italy entered plans and photographs for executed work as required by the rules of the contest, and in no case could the submitted works be ranked as inferior or mediocre. It is equally interesting to note that California led the contest in point of numbers, 40 of her architects having participated. New York State was second with 35 entrants and to Edgar and Verna Cook Salomonsky of that State the second award of \$500 was made.

Conditions of the contest as announced by the publication were three: (1) Excellence of design; (2) skill in the use of materials; (3) economy in the use of space and convenience of plan. Upon first glance the basis upon which the award was made as stated by "The House Beautiful" and the conditions of the contest as noted above appear to vary, but a careful examination of all factors involved reveals that this is not the case.

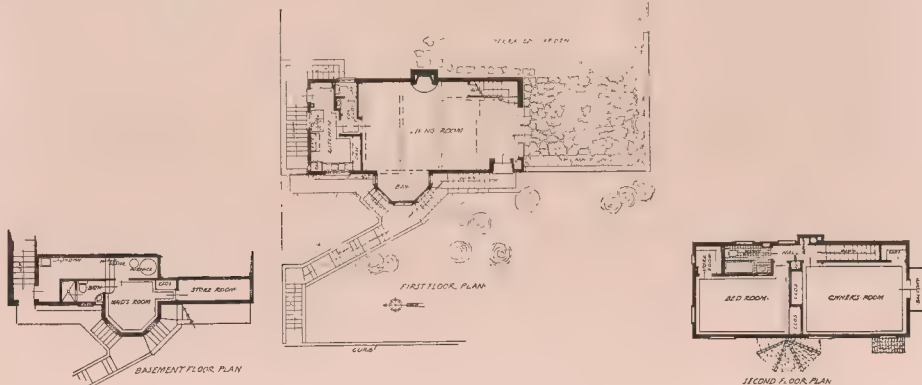
The problem of the architect, to quote from his own words, was "To provide a simple, informal, small house where the owner might live alone with a maid; entertain guests occasionally and yet be free to come and go at will. The actual labor of housekeeping was to be reduced to a minimum and provision made for more than average out-of-door life. The house was to fit a hillside lot 70'x80' facing west." To quote still further, and from "The House Beautiful," we find that in the decision of its judges this house "Presented a simple, straightforward solution of a special problem. It is a recognized universal truth that beauty is most satisfying when clothed in simple form. So a problem, whether in architecture or some other branch of art, seems most completely solved when simply solved. Too often we forget this fact and overlook the simple solution as too obvious and seek rather a more clever or intricate one. And so, at first glance, the house awarded first prize may not, to the casual observer, dis-



Owner's Bed Room

play the merit he might expect to find in a house chosen from over two hundred designs. But when the problem as stated by the architect is studied, and the direct way in which it was solved appreciated, it will be recognized, we believe, that it would be difficult to conceive a more straightforward solution or one that better answered the owner's requirements."

Consideration of the house itself bears out the fact that Mr. Officer's work is well coordinated with the essentials of the contest's conditions, as well as the stated opinions of the judges. The exterior is notable in its absence of unnecessary elaboration. The hillside upon which the home stands is sharply pitched, making it necessary to excavate and level the foundation area. The approach leading up to the steps of the home proper is broken by several levels, but so well have these two things been done and the composition of the whole been adjusted to structural necessities that the natural interest of the sloping hillside is neither lost nor seriously broken. There has been no attempt to cut up and make over the site to fit the pur-



Plans of Residence for Mrs. Anne L. Mead, Berkeley, California. Gwynn Officer, Architect





TILE PANELS IN PERGOLA, NORTH PATIO, THE BILTMORE, SANTA BARBARA, CALIFORNIA. REGINALD D. JOHNSON, ARCHITECT



LIVING ROOM, RESIDENCE OF MRS. ANNE L. MEAD, BERKELEY, CALIFORNIA  
GWYNN OFFICER, ARCHITECT





RESIDENCE OF MRS. ANNE L. MEAD, BERKELEY, CALIFORNIA  
GWYNN OFFICER, ARCHITECT



RESIDENCE OF MRS. ANNE L. MEAD, BERKELEY, CALIFORNIA  
GWYNN OFFICER, ARCHITECT



poses of man's construction, with the result that the architect's work, the hillside and the background of eucalypti are truly an entity. This is a remarkable accomplishment when the limited size of the lot is considered. A mellow, earthy brown tone of stucco is employed on the walls, relieved by the shutters and window trims in silvery green, and brown roof tiles flecked with rose



Living Room Terrace

shades—all details in keeping with the color tones of the landscape.

The floor plans are a self-evident fulfillment of the client's expressed wishes. The owner's every stipulation of convenience, utility, dignity and livability has been ideally met and in a manner that would be generally acceptable for a home of this size and purpose. Details of wall finishes, floors, woodwork and fireplace are thoroughly in keeping with the spirit of the work from the standpoint of practicality and artistic appeal.

#### COLOR

[Concluded from page 12]

texture in furnishing. To an architect, the treatment of concrete roof beams and slabs is most interesting. Apparently the wood forms were sand-blasted, producing a remarkably life-like effect of wood grain on the concrete surface, which was then stained a smoke-gray and is about as perfect a match for the lobby ceilings of real wood as can be imagined.

From these rooms, every window or door

frames an enchanting view—landscape or seascape, vista down pergola or garden path. Within, as without, color ravishes the senses; through ivory wall and hangings of red-gold brocade, between slender trunks of eucalyptus or palm, appears an arch of translucent blue over the blue ocean, barred with ripples of silver. As the light dies, the room tones brighten; floors of red tile waxed to the glow of a ripe persimmon; tapestries of blue and green, or the gay colors of Spain; furniture of dark walnut brown, with coverings of dull red, dark blue, light brown; all blend in a mellow ensemble, warm but not crude. Whoever was responsible for the furnishing of this hotel succeeded in escaping entirely the stiff "hotel" atmosphere, so difficult to avoid, even in a large club or home.

There is a perfection in execution of detail, that delights anyone who loves good craftsmanship. Naturally I do not mean mechanical perfection; but the excellence of a good workman who avoids sloppy crudities, crooked alignments, but leaves the evidences of careful handiwork, the art of the artisan. Of course it is impossible to describe all the details of tile and iron, wood and plaster, without making this read like a decorator's guide book. It is to the point to emphasize that inside and out the building is a jewel of its kind—of the essence of California—and a monument to the inspiration, the intelligence, the indefatigable care and judgment of its architect—but not, let us hope, his last monument. It is the finest of Mr. Johnson's creations that I have seen, and he is due for many years of creative work in this California which he so clearly loves and understands.

\* \* \*

#### HOTEL BILTMORE FIXTURE WORK DESIGNED BY MEYBERG COMPANY

The lighting fixtures for the Santa Barbara Biltmore Hotel, which were designed by the Meyberg Company of Los Angeles, stamp that concern one of the outstanding firms in their line of business in the United States.

The Meyberg Company, established in Los Angeles in 1876, not only maintains a complete organization to design and manufacture lighting fixtures, but they have also recently established a department engaged in the direct importation from European countries of many kinds of lanterns and chandeliers, particularly appropriate for the prevailing types of Spanish and Italian architecture. The Spanish lanterns in the new Santa Barbara Biltmore Hotel are all replicas of old pieces from famous buildings in Spain, and were specially imported for that building.

The Meyberg Company plant located in Los Angeles is a marvel of completeness. From start to finish all work is done entirely under one roof. There is a designing department and library where new ideas and adaptations are constantly being sketched, and where also are made full-size working drawings from which the finished product is executed. On the main floor are the show rooms where are displayed many examples of the work which this unusual organization turns out. Architects will find much of interest in a visit to the show rooms.



PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA, CALIFORNIA  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS





A SPIRITED DRAWING, BY HUGH FERRISS, OF THE NEW SAN FRANCISCO STOCK EXCHANGE  
MILLER AND PELUEGER, ARCHITECTS



LOBBY, PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA, CALIFORNIA  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS



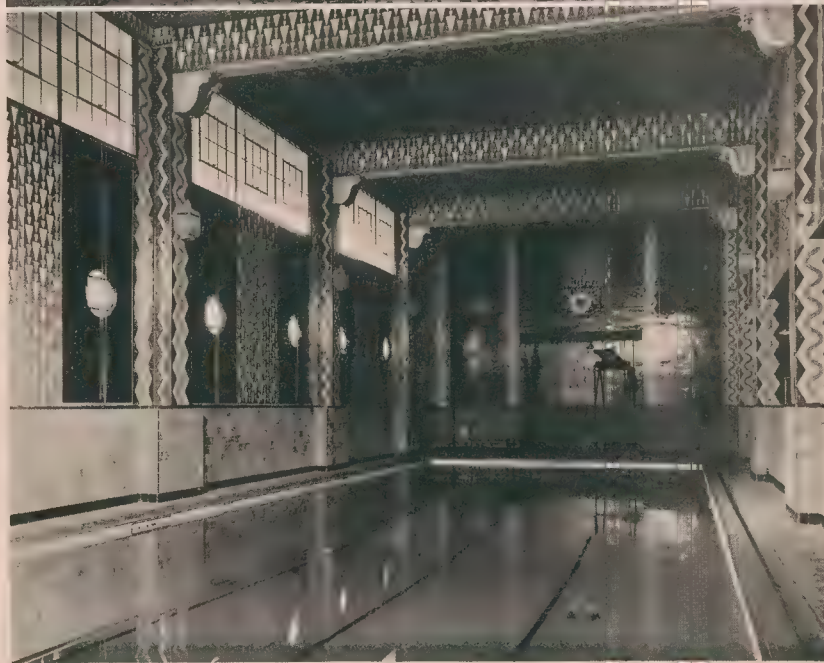


ENTRANCE DETAIL, PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA, CALIFORNIA  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS



FIG. 1.—FIREPLACE IN LOUNGE; PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA. MARSTON, VAN PELT AND MAYBURY, ARCHITECTS





ABOVE—CORRIDOR; BELOW—SWIMMING POOL; PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA, CALIFORNIA  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS



ABOVE—READING ROOM; BELOW—DINING ROOM; PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS





LOUNGE, PASADENA ATHLETIC AND COUNTRY CLUB, PASADENA, CALIFORNIA  
MARSTON, VAN PELT AND MAYBURY, ARCHITECTS

## THE INSPECTOR

### INTRODUCING THE MILLINERY ENGINEER

[BY MARK C. COHN]

*Expert Consultant on Housing and Building Regulations*

(This is the thirty-third of a series of articles on building codes)



**B**EHOLD THE GLORY! Draw back the shades! Fame will out! California and all way points stand up and make curtsy. The millinery engineer is here. There have been many famous military engineers who have done their bit. Advancement of science and the arts owes much to the guiding hand of genius. Engineers design, direct, supervise and execute. The engineering fraternity, therefore, may now graciously bestow honor on the premier millinery engineer possessed of the requisite ability, dexterity, inventive genius and intuitive knowledge of mechanics to design artistically and architecturally top off feminine toggery.

The future stability of feminine headgear is assured. Danger will no longer lurk from hats being insecurely and unfittingly balanced on, over and around the elusive bob. Designers who know their millinery aren't talking through their hat. They have what Elinor would call "IT." Consequently, they may be entitled to their M.E. Anyhow, the millinery engineer has made her debut and that's no bologna.

#### PAJAMA ENGINEERS, TOO

Recently the "Professional Engineer" reported an advertisement which appeared in New York announcing the advent of the pajama engineer, who achieved fame by painlessly and scientifically removing the waistband strings from pajama pants. In part the advertisement says: "Probably no feat of pajama engineering has ever approached in magnitude as that of doing away with pajama strings. Faultless engineers have solved an intimate problem . . . nightwear technicians—the very men who removed the nightgown from circulation long ago—have studied the string evil for many years, but only in the last few months have they won complete success."

"Type Engineer" is the title recently conferred on one employed in the composing room of a Washington, D. C., newspaper. This report observes that the type engineer will give special attention to advertising copy. Here is opened the way for another flock of new engineering titles. Printers may soon be engineers of typography just as undertakers became morticians—a title that led some to refer to them mistakenly as bricklayers.

The millinery engineer, however, pins attention. Pajama pants at best are a pest. Professional engineers may gnash their teeth and ponder over it. In this case, it looks as though the title of engineer is far more deserving than is the case of innumerable jobs filled by operators who blithely christen themselves with the appellation of engineer this and engineer that. Yet gnashing of teeth is only lost motion and wasted energy. Engineers entitled to that title are entitled to its exclusive use only in proportion to the sincere aggressive effort expended to dignify and protect the title. Inactivity on the part of engineers means just nothing. And who cares, if they don't!

During the year preceding the last session of the California Legislature, "The Inspector" in this series of arti-

cles published informative and suggestive data which should have inspired the introduction of a State building code to define, license and register professional engineers. There lacked group action on the part of professional engineers and no steps were taken to put the matter before the Legislature.

It is not too early to begin mapping a program right now if professional engineers in California hope ever to do anything more than lament over what they are inclined to believe is usurpation of prerogatives when others annex the title of engineer, seemingly because they know it bestows prestige. Those who believe they are justly entitled to the exclusive use of the appellation must get together and work for requisite legislation.

#### COSMETICIANS ARE LICENSED

The California Legislature will convene the first month of next year. It takes time to carry on a constructive educational campaign. It takes time to draft a building law for engineers. And it requires real work to put the subject intelligently before the State solons when consideration is being given to future legislative enactments.

In closing it might be observed that professional engineers may lose all rights to their chosen professional appellation because the art of designing millinery is confined mostly to the fair sex. And once trained women determine to be engineers, engineers they will be. Recall the fight for right of equal suffrage, community property laws? Last year California saw the last of plebeian hairdressers, marcel manipulators, face lifters, eyebrow makers and pencilers. It is now cosmetology and cosmeticians by law of the great State and Commonwealth of California. Ponder that!

Glendale plans to adopt a building condemnation law and create a board of building condemnation consisting of the fire chief, health officer and building inspector. The board would be authorized to condemn unsafe structures and portions of buildings deemed to be fire hazards.

Oregon may have a State housing law and possibly a State building code. The Governor has recommended such action and has appointed a commission to consider the subject, with the object of rendering report thereon to the next Legislature.

Mano Zan is the new secretary-manager of the Los Angeles Builders' Exchange, having been elected to that post last month. Frank W. Plane, former secretary of the Builders' Exchange, is now secretary-manager of the Los Angeles Brick Exchange.

Colton, California, is another of the smaller cities reported to favor the adoption of a building code.

San Bernardino now operates under an amended plumbing ordinance passed last month.



# THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE

COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN

VOLUME FOUR

[ SERIAL ISSUE OF THE INSPECTOR ]

NUMBER THREE

## EFFECT OF RADIO ON BUILDING

Satisfactory radio reception is a factor which no longer can be ignored in building. Architects and builders, hoping to please clients, are beginning to choose materials that insure the least amount of resistance to radio waves. Metal products, it is asserted, ground ether waves, with the result radio reception is of poor quality, and, in some cases, it is said, large uses of metal objects create pockets where reception is practically impossible.

The selection of building sites free from interference to radio reception, according to some technicians, is of equal importance to materials of which the building is constructed. Wooden buildings with interior plastering of a kind that does not reflect but absorbs sound waves affords requisite acoustical properties, is the assertion made by authorities in radio broadcasting. Structures of brick and tile, too, have qualities that make for good radio reception. In any event, it is safe to assume the problem will be solved satisfactorily by architects and engineers.

\* \* \*

## POTENTIAL INSPECTORS FOR S. F.

A recent civil service examination for building inspector in San Francisco was passed by: William Gowans, 446 Thirty-ninth avenue, who heads the list; Frank C. Miller, Frank L. Schultz, Ernest W. Beck, Herbert F. Manger, Roy A. Moon, Curtis W. Otwell, Frank Robinson, Ernest W. Perry, Paul J. Erz, Frank R. Hemeon, Fred F. Eggers, Clifford N. Franklin, Guy F. Mason, Verne M. Trace, Henry J. Broderick, George M. Cantrell, Eugene J. Colgan, John R. Hand and William Anderson.

Another civil service test for housing inspector in San Francisco was passed by Frank C. Miller, 271 Dolores street, heading the list; Mary K. Cleary, Homer P. Thyle, Brown Goodin, Paul J. Erz, Miss Emilie Hansen, Miss Jule A. Moriarty, Mrs. Elizabeth M. Hughes, John R. Hand, Mrs. Alice Drady, William Anderson, William Halderman, Norbert H. Francis and Verne M. Trace.

\* \* \*

## CITY PLAN CONFERENCE

The annual city planning conference of the divisions of city planning of the California Real Estate Board, California League of Municipalities and Southern California Association of Commercial Secretaries will meet in Pasadena, April 26 to 28, when the three organizations simultaneously meet in the same city.

\* \* \*

## ELECTRICAL BOARD APPOINTED

G. F. Cunningham, contractor, and H. C. Johnson, journeyman electrician, were appointed by Mayor Clark to serve with the city electrician as members of the board of electrical examiners in San Diego by virtue of an electrical ordinance recently enacted in that city.

\* \* \*

Pasadena will consider amendments to its building, plumbing and plastering ordinances at the regular March meeting of the city directors.

## CLIP EAVES, ORDERS COURT

Keep your building in your own yard, is in effect the order issued by a superior court judge in Los Angeles. And to show the court means business it ordered the sheriff to clip the eaves of a house which projects over the adjoining property. Carpentering, however, is something that is worrying the sheriff because the offending eaves extend over the property line on a bias running from a shade to nine inches at the greatest point. The sheriff wants to know what will happen if the saw slips and he cuts off too much of the roof eaves. The county counsel now is trying to solve the puzzle.

\* \* \*

## BUILDING CODE VETOED

Asserting the proposed building code is entirely too voluminous and the details for building construction too numerous for a city of 25,000 population, Mayor H. E. Bailey of Aberdeen, Washington, vetoed the new building ordinance recently passed by the city council. This action of the mayor was sustained by the council, which agreed, apparently, the ordinance was too cumbersome and unfitted for the needs of the city. The matter will be reconsidered later, and appointment of a full-time inspector will be taken up next. Preparation of the code in question has been in the making for several months.

\* \* \*

## BAN ON TILE REPEALED

An ordinance recently passed in Merced designed to curtail building with hollow tile walls in the fire limits is reported to have been repealed before it became effective due to protest evidenced by a large number of local property owners. Existing regulations now permit clay building tile, brick, concrete, reinforced concrete and other masonry building materials for all types of building in the fire limits.

\* \* \*

## COURT RESTRAINS BUILDING LAW

Enforcement of a State law passed by the California Legislature last year regulating maintenance and construction of cleaning and dyeing establishments and placing the licensing of such establishments in the hands of the State Fire Marshal has been restrained by Superior Judge William A. Frederickson of Los Angeles county pending a hearing on the constitutionality of the law.

\* \* \*

## INSPECTOR'S JOB UNDER FIRE

Engineers in Tacoma have filed a petition with the city council questioning the eligibility of the incumbent recently appointed to fill the office of building inspector, asserting that the city charter provides the building inspector "shall be an engineer competent and experienced in the structural designing of all classes of building."

\* \* \*

The new electrical code is now effective in San Diego, known as Ordinance No. 11541. It covers the subject comprehensively and copies may be obtained at the San Diego City Hall.

## WE REENTER THE KITCHEN



THE pressure of the woman emancipation movement produced, among divers other things, a wholesale exodus from the kitchen. The kitchen, so long the symbol of all that was virtuous, sound and true in homemaking, fell into disrepute. It became a symbol of the drudgery, the narrow, unchanging grind to which the homemaker and housewife had so long been bound. There was considerable truth in this. There are few to deny that the "good old-fashioned kitchen" had rested too long and leaned a trifle too heavily on sentiment. Kitchens were due for changes more in keeping with social, economic and mechanical standards of a new day.

Whereupon the kitchen entered upon an uncertain, hectic period. Kitchens became smaller; kitchenettes appeared. White tile and enamel were proclaimed as a panacea that righted all the evils to which the kitchens of a past day were heir. Their use amounted to a religion. But, as a matter of fact, these measures produced results far from satisfactory. Kitchenettes were unhappy compromises and the abbreviated kitchen, no matter how glistening its tile and enamel, had shortcomings.

But now we are well into a new phase of kitchen evolution that will, without question, restore this center of the home to its rightful place in the scheme of things. Kitchens and kitchenettes within the past few years have been charted, measured, worked over and studied from every possible angle with a view to bringing order out of

the overthrow and chaos of an honored institution. The manufacturers of built-in cabinets and other units, electrical refrigerators, tiles, plumbing, electrical fixtures and appliances, linoleum, paints, enamels, ventilators and what not have taken the case of the kitchen seriously to heart.

As a result of these enterprising gentlemen's efforts, the kitchen now emerges as a thing of beauty and a marvel of utility and convenience. From the vast fund of educational work in behalf of this room, we at present gather that its size is something to be regulated not by haphazard sentiment but by the probable daily life of the people who are building the home. The family whose members are largely absorbed in careers outside the home and who may employ only one household helper, or possibly prepare and serve their own meals, have a kitchen problem differing somewhat from the household leading a more social and leisurely existence with one or more servants, or even the housewife doing the bulk of the home labor. The apartment-house kitchen, through economic necessity, the class of the house and the varying nature, financial and social status of its tenants, presents still other angles. In any case, the modern kitchen must be compactly planned, arranged and equipped.

The promoters of good ventilating and lighting insist that it is not enough that the kitchen enjoy an exposure and have its windows so built and placed that an abundance of sunshine, light and fresh air are admitted for the greater part of the day. The advantages of good central





## THE INSPECTOR

## Ask THE INSPECTOR

*Under this heading are published questions and answers dealing with building problems. Herewith are published a number of queries asked of The Inspector and the answers. Pop the question. Your name will be omitted if you wish.*

*Q. Is there a new ordinance in Los Angeles regulating construction of tile roofs?*

A. A new specification to govern quality and methods of applying tile roof covering was made effective in Los Angeles this month by order of the Municipal Board of Building and Safety Commissioners. It is a good one, too, and all manufacturers and contractors can profitably co-operate with the Los Angeles officials in the enforcement of the ruling by complying with its requirements. The object of this ordinance specification is to provide for safe construction.

\* \* \*

*Q. Does the ceiling height of rooms in dwellings have to be nine feet, the same as for flats and apartments?*

A. Building and housing ordinances of different cities vary in the requirement for ceiling heights, but assuming your question refers to the general requirements of the California State Housing Law, that measure allows ceiling heights of eight feet measured in the clear for rooms in dwellings.

## Tell THE INSPECTOR

*This column is dedicated to kicks and comments. Names omitted on request. Right is reserved to publish or reject any complaint received. Give name and address in evidence of good faith. This department is open for constructive criticisms.*

*Q. Will there be passed soon a new ordinance for building in Los Angeles?*

A. That city has announced, through its Building and Safety Commission, the preparation of a new building code. How soon the work will be finished is problematical. To finish the job and put the new code in effect during 1928 would entail a lot of work, but it is possible.

\* \* \*

*Q. Please tell me the smallest size of kitchen allowed by State law for a private dwelling.*

A. The State Housing Act of California does not prescribe the size of kitchens for dwellings.

\* \* \*

*Q. Has the law, reported in your magazine, been passed in San Diego to license and bond building contractors?*

A. Such a law was enacted last November and became effective the latter part of December last.

\* \* \*

Pomona, California, plans to adopt a new building ordinance.



© I. A. P. E. G.

## COMPTON—SURREY

A rather unusual massing of roofs is shown in this plate, a massing that would lend itself to our everyday problem in design. As the plate shows, the walls are of common red brick laid in white or grayish white mortar without much regard for bond. The roof is of red tile, and the manner in which the dormer is placed close to the cornice line is particularly pleasing.

Publication of photographs of the varied types of the minor English domestic architecture in this exclusive serial is made possible by courtesy of Gladding, McBean & Company, from data collected at first hand in Europe.

illumination and localized units over sinks and work tables are too self-evident to dwell upon. But we must make some mention of the new status enjoyed by kitchen ventilating systems. The well hooded and vented range disposes of the greater part of the steam, food odors and gases arising from cooking. However, they do not dispose of all of these, and where an electric range is not used the overheating problem is present. Open windows and doors clear the room of foul and overheated air only when they are open, and there are times when it is inadvisable and uncomfortable to have them open. An electric ventilator of the fan type judiciously placed draws foul, steamy air from the room and forces into it clean, fresh air by continuous action, eliminating drafts and uneven temperatures.

In the field of home refrigeration huge strides have been made within the past five years. For the large, small or apartment house home electrical refrigeration appears as the ideal solution to a long, vexatious problem, providing as it does simple, silent, continuous, automatic control and service. There is no bother for the housewife; no fussing with ice and icemen. The ever-ready supply of ice cubes and the ease with which these units lend themselves to the making of frozen delicacies and the conditioning of dainty salads are a joy to the homemaker's heart. Mass production in this industry brings its product to a price level where installation is within almost universal reach and noninstallation borders on false economy.

Considering factory-made kitchen cabinets, cupboards, built-in ironing boards and the like, the array is remarkable in its variety. In this class of equipment there have

lately appeared units for the very small kitchen and kitchenette that fold against and into wall recesses, but upon being unfolded reveal table, seating and cupboard space ingeniously combined. The utilization of these devices and equipment, rather than having them built by carpenters on the job, has obvious advantages. Their manufacture is accurately standardized as to quality of materials, measurements, kind and durability of finish. Their installation is a matter of hours against an item of days for construction and painting of the individual job. Here again mass production works to lower prices, while providing a superior product.

With so many ready-made and seemingly indispensable kitchen units at hand, it might appear that the final result would be anything but simplified. However, simplification is happily the case, for so well have all these manufacturers adapted their products to the problem of creating new kitchen standards that their several and various units are turned out in sizes to fit into kitchens of every conceivable size and dimension. Not merely do they fit into any space that may have to be allotted to them, but they fulfill their logical function in a thoroughly satisfactory manner. When the present-day architect comes to the kitchen, unless his client has notions approaching the unreasonable, he has, through the use of these manufactured wares, but slight difficulty in producing a result that is individual and has the unity and order of a well-regulated laboratory.

With these engineering and purely mechanical phases of kitchen building so nearly perfected, the next step was to beautify this room, giving it interest, warmth, color

[Concluded on page 55]







# NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

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## NEXT MEETING

The next regular meeting of the Northern California Chapter, A.I.A., will be held at Hotel Mark Hopkins on Tuesday, March 27, 1928, at 6:30 p.m. Dinner will be served at \$1.50 per plate.

The program will be a plan symposium. Salient points of planning will be given in short talks by experts and on subjects as follows: Andrew P. Hill, school plans; Chas. Peter Weeks, apartment house plans; Lewis P. Hobart, church plans; Jas. H. Mitchell, residence plans; T. L. Pilueger, office building plans.

## FEBRUARY, 1928, MEETING

The February meeting of the Northern California Chapter, A.I.A., was held at the Mark Hopkins Hotel, Tuesday, the 28th, 6:30 p.m. The Chapter invited to this meeting all the certificated architects of Northern California, for the purpose of discussing some definite method of obtaining uniform enforcement of the State Act to Regulate the Practice of Architecture, and to determine means of giving firm support to the State Board of Architecture. There were present at the dinner 61 members and guests, and at the meeting after dinner, about 90.

An interesting industrial film, showing the methods of applying lacquer in San Francisco buildings, was presented.

## MINUTES

The minutes of the previous meeting were approved as published.

## PROGRAM

Regular business was postponed for the special business of the evening, the first of which was to hear from members of the State Board of Architecture the present status of the law and the problems facing the Board.

President Allen introduced Mr. John J. Donovan, president of the State Board, as the first speaker of the evening. Mr. Donovan gave a resume of the law, showing clearly to those present the meaning of the several parts of the law, and recent decisions bearing upon it and opinions regarding it.

Mr. A. J. Evers, Secretary of the State Board, N. D., then gave an explanation of the difficulties of uniform enforcement by means of the present enforcement machinery, and made an appeal to all certificated architects for support of the Board and acceptance of personal responsibility toward this vital matter.

Mr. Jas. S. Dean, a member of the State Board, N. D., and director of the Northern California Chapter, A.I.A., gave a brief but forceful talk on the almost universal lack of thorough education as shown by candidates for certificates, and suggested that architects give broader training opportunities to men in their offices and encourage self-education.

Mr. Fred H. Meyer, also a member of the State Board,

N. D., and director of the Northern California Chapter, A.I.A., summarized the situation, stating clearly that some real action of support is necessary.

President Allen called for a discussion from the floor, which brought forth from Mr. E. L. Norberg a resolution, seconded by Mr. Wm. I. Garren, as follows:

"As the result of a meeting of certificated architects in San Francisco, California, February 28, 1928,

"Be It Resolved, That a temporary association be formed consisting of certificated architects practicing in Northern and Central California, for the purpose of promoting the enforcement of the California 'Act to regulate the practice of architecture'; and that a committee be appointed by the president of the Northern California Chapter, American Institute of Architects, to arrange organization, policies and methods of such association."

Discussion of the motion was followed by numerous comments from those present, both on the proposed resolution and on the situation in general. Among those who spoke was Mr. Edgar Mathews, former member of the State Board. The motion was carried unanimously.

President Allen announced that he would soon appoint the committee called for by the resolution and that all certificated architects of the Northern District would doubtless hear from the committee at an early date.

It was announced that the Southern California Chapter is fostering a similar movement.

There was manifest at the meeting a new spirit of unity and a conviction impressed on those present that the elevation of standards of architectural education and architectural practice must be brought about by the architects themselves.

Respectfully submitted. ALBERT J. EVERS, Secretary.

\* \* \*

The College of Architecture, University of Michigan, announces that the annual competition for the George G. Booth Travelling Fellowship in Architecture will be held from April 6 to April 20, 1928. Mr. Emil Lorch is professor of architecture.

\* \* \*

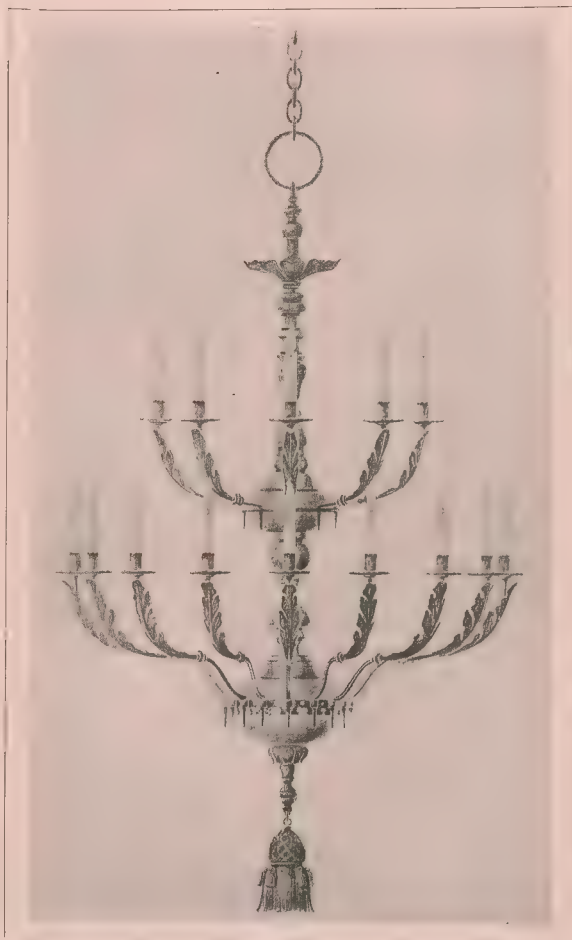
A young lady with five years' stenographic and secretarial experience in architect's office desires new connection with architect in East Bay region. Address Box B, Pacific Coast Architect.

\* \* \*

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*Reginald D. Johnson  
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# INSTITUTE AND CLUB MEETINGS



THE MONTHLY BUSINESS MEETING of the San Francisco Architectural Club was held on the evening of March 7th. Committee reports in general showed an improvement in Club affairs during the past month. President Lawrence Keyser specially complimented the chairman of the Entertainment Committee for his recent arrangements of the spring club picnic to be held at Marshall's Park, Saratoga, May 6th.

Mr. Treton, a representative of the Santa Cruz Portland Cement Company, was present at the meeting and was presented with an illuminated vote of thanks signed by the officers of the Club in appreciation of the manner in which the Club members were entertained by the cement company at its Santa Cruz plant, December last. Mr. Treton thanked the Club in behalf of his firm and expressed the hope that the trip be repeated in the future.

It is satisfying to note the recent attainments of individual Club members to which their association and work with the organization have been of constructive aid. Dick McLaughlin, one of our younger Club members, is now the proud possessor of his certificate. Ralph Berger, our Sous Massier, is the winner of the *Pencil Points* Christmas card contest. Berger is one of the most promising of the Atelier's young designers and if he continues his present standards, another scholarship may go to a San Francisco Architectural Club man. Theodore Ruegg is the winner of the book prize for the best project of the current Beaux Arts problem. Ruegg is rated as one of the most proficient members of the engineering class.

C. J. Sly, head of the engineering class, is very well pleased with his students and of the opinion that they will make an excellent showing when they go before the examining board for their certificates. This particular course has been running since October, 1926, and will be brought to a close sometime in the coming June. An advanced class will then be started, which will have for its problems the complete designing of two 15-story buildings—one in steel and one in concrete.

Our Club quarters have recently had their beauty and utility increased by several new appointments and conveniences. The new Club sign is in place and in the vestibule is a Doric pedestal. We are now richer and warmer by one stove, which we owe to the resourcefulness of Harry Langely, who filched the same from his father's wagon when the elder Langely was not around. At the next meeting of the Club there will be in evidence a totally new innovation, namely, a wise-crack box. Those inspired humorists among us who must get off inopportune jokes at inopportune moments during Club meetings may still do so—but when they do the wise-crack box will be passed to them and they will be required to deposit therein a quarter. This is President Keyser's idea, as he sees no reason why the Club's funds, as well as its liveliness of spirit, should not be increased by the matchless talent of its wits.

The prominent feature of the April business meeting will be the initiation ceremonies for six ambitious neophytes. Ceremonies and rites befitting such an occasion are already well prepared. Ed Demartini, in charge of refreshments, announces the serving of a Swedish buffet lunch, following the serious business of the evening. This may mean nothing to the unenlightened, but to

those of previous experience, such a lunch is recalled as the elevation of the prosaically common matter of eating to the exalted realm of a fine art.

\* \* \*

## ALAMEDA COUNTY SOCIETY OF ARCHITECTS

At a meeting of the Alameda County Society of Architects, held February 20th, Stephen Childs was the special speaker of the evening. Childs read a paper on "Landscape Architecture" in which he sought to define, clarify and develop three salient points in regard to this art, namely: (1) That the term "Landscape Architecture" most accurately defines the real function and scope of this art, in that the word "architecture" in its true sense signifies a collation and application of laws and principles of design and construction, relative to the creation of a design and the physical or constructional elements necessary to its execution as a work, combining beauty and utility, or merely serving the ends of beauty and ornamentation. Thus, as the architect creates and builds a structure, so the landscape architect designs and builds the landscape, in order that its elements may be a logical continuation and completion of that structure and the entire composition. (2) That the landscape architect, properly speaking, though he may not be minutely versed in the multitudinous details of gardening, is so trained at the present time that he is well grounded in general fundamentals of art and design and is able to apply such parts of those principles as will result in unity, beauty and logic in his own art and the individual piece of work. (3) That there is a difference between the landscape architect and the practical designer, nurseryman or gardener. The latter worker, correctly speaking, stands in the same relation to the landscape architect as the contractor does to the architect. The function of the gardener is to take the landscape architect's plans, designs, sketches and specifications and execute them.

R. W. Yelland, William E. Schirmer and Frederick Reimers have been named by the Executive Committee of the Oakland Realty Board as the architectural members and collaborators in a Build Better Campaign recently launched by that organization and the Oakland newspapers. The Build Better Campaign has for its objectives a systematic, sustained education of the public in the functions of an architect and the value of architectural service in the most modest dwelling or other structure; and the protection and maintenance of city property values and the individual investment through general conformance to uniformly high standards of architectural design and construction.

As mediums to this end, the Oakland newspapers are running special and news articles, discussing the various phases and value of the architect in home building. There will shortly be installed a permanent, public architectural exhibit in the Builders' Palace Exhibit at 363 Hobart street, Oakland. As the work progresses, it is hoped that a group of architects located at this address will offer a continuous public consulting service, and still later, that the services may be extended to include consultation on interior decoration and landscape gardening.

At a meeting of the society called for March 19th, Stanley Coph, building inspector of Berkeley; A. S. Holmes, building inspector of Oakland, and a building inspector from Richmond will be present to discuss the problems of building codes and inspection.





## DECORATIVE NOTES [A SERIES]

*Applying Color to Wood Beams*

PROBLEM: To give Spanish character to a modern ceiling of heavy wood beams with plaster panels. (SOLUTION: A stencil treatment of varying Spanish motifs, in gay Spanish colors, mellowed by an antiquing glaze, harmonized by checkered border with heraldic medallions to soften transition from wood to plaster. (Residence for Hans Nelson, San Francisco. (Charles Strothoff, Architect. (A. Quandt & Sons [since 1885] Painters and Decorators, 374 Guerrero Street, San Francisco, California.

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### OREGON STATE CHAPTER, A.I.A.

At a meeting of the Oregon State Chapter, A. I. A., held February 21st, there was passed a resolution to the effect that the organization is definitely opposed to the proposed plan of the State government to erect an office building on the State capitol grounds at Salem, Oregon, on the grounds that such a building would not be in harmony with the plans for future development of the State capitol grounds. The chapter recommended that the most careful study be given the problem and that any new buildings added to the capitol group be in harmony with the general scheme, while serving the needs to which they will be put.

A copy of this resolution was mailed to civic organizations throughout Oregon. Newspapers in Portland and Salem commented favorably upon the resolution and indicated that they were in favor of the stand taken by the architectural profession. It is not unlikely that the interest so aroused may lead to a general competition for a design and plan for a new State building that will fulfil both practical, harmonious and artistic requirements.

On March 24th the chapter was host to the architectural students of the State College at Eugene, Oregon, and under the guidance of chapter members the students inspected the major works erected in Portland during the past year. During the first week in April an exhibition of students' work will be held at the Portland Art Museum and during the second week in April the same exhibition will be installed at the Meier & Frank Store, Portland.

\* \* \*

Architect B. J. S. Cahill, 357 Twelfth street, Oakland, has been commissioned by Cypress Lawn Cemetery Association to prepare plans for a reinforced concrete and stone columbarium for Cypress Lawn Cemetery in San Mateo county to cost \$200,000. The same architect is preparing plans for a first unit to a mausoleum to be erected in St. Mary's Cemetery and to cost \$100,000.

\* \* \*

Architect Newton Ackermann, Eureka, California, is preparing plans for a one-story and basement building to cost \$30,000 for the Montgomery Ward Company. The same architect is preparing plans for a two-story brick veneered industrial art building to cost \$35,000 for the city of Eureka.

\* \* \*

Architects Walker and Eisen, Western Pacific Building, Los Angeles, have been commissioned by Edward Small & Associates to prepare plans for a 13-story class A apartment building to be erected in Los Angeles. The building will cost \$800,000 and has been financed by S. W. Straus Company.

\* \* \*

Architect C. W. McCall, 1404 Franklin street, Oakland, has been commissioned by the Robert Dollar Company to prepare plans for a five-story class A addition to adjoin the present building occupied by this firm. The building will cost \$175,000.

\* \* \*

Architect John K. Branner, Shreve Building, San Francisco, has prepared plans for a two-story reinforced concrete country house for Mr. Wallace Mein to be erected at Woodside, San Mateo county, and to cost \$75,000.

\* \* \*

Architect Clarence A. Tantau, Shreve Building, San Francisco, is preparing plans for a two-story residence to be erected in Hillsborough by S. Waldo Coleman, and to cost \$100,000.

\* \* \*

Architect William H. Weeks is preparing plans for a one-story reinforced concrete market building in San Jose for Hart Bros. Building to cost \$100,000.

### WE REENTER THE KITCHEN

[Concluded from page 49]

and esthetic value. This is something that has suddenly burst upon us. The glistening, shiny, antiseptically and monotonously white kitchen is no more. In its place comes the kitchen tiled or enameled in the softest pastel tones—delicate greens, blues, yellows, pinks, mauves, oranges, blue greens, blue grays or any one of the thousand and one restful and interesting shades. Linoleums of beautiful and varied designs in contrasting tones add



to the harmony of the ensemble. Kitchen cabinets are likewise not neglected in the matter of lovely colors. Even sinks and drainboards blossom forth in previously unknown but entirely pleasing colors. Nor is this all. Mixing bowls, the handles of kitchen utensils, pots, pans and tea kettles of enamel ware appear gloriously colorful in order that no false note may mar the harmony of the regenerated kitchen. Verily, we may reenter the kitchen to find nothing that repulses, but much that tempts and enchants us.

\* \* \*

Architect Lewis P. Hobart, Crocker Building, San Francisco, is preparing plans for a three-story steel and concrete factory and warehouse and a one-story office building to be erected at Third and Paul streets, San Francisco, by the Vermont Marble Company. The buildings will cost \$250,000.

\* \* \*

Architect F. W. Stevenson, Spreckels Building, San Diego, together with Architects Traver and Jacobs, 1008 West Sixth street, Los Angeles, are preparing plans for a 16-story class A store and hotel building to be erected in San Diego by the Balboa Hotel Corporation. The building will cost \$1,000,000 and will be known as the El Don Hotel.

\* \* \*

Architect George W. Kelham, 315 Montgomery street, San Francisco, has completed plans for a 17-story class A addition to the Medico-Dental Building, San Francisco. The addition will cost \$300,000.





## For Your Convenience

*A Los Angeles Display of Hoyt Heaters  
at the new Architects Building*

For the convenience of the architects and builders of Los Angeles and vicinity, we have installed a working display of Hoyt Heaters at the Architects Building Materials Exhibit in the new Architects Building, Fifth and Figueroa. The exhibit occupies the three lower floors of the new building and is open to you and your clients every business day from 8:30 till 5, except Saturday, when it closes at 1 o'clock.

You will find the Hoyt booth on the ground floor—an attractive grouping of the principal Hoyt models, hooked-up and working in connection with a pedestal lavatory. Some of the heaters are cut away to show construction. This booth is installed largely for your convenience in showing your clients Hoyts in attractive settings in actual operation. We are very certain you will find this service useful.

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## EDITORIAL

### *Architectural Bootlegging*

THE CALIFORNIA LAW regulating the practice of architecture has been in effect since the first of this century, and it is a good law. Many people, not alone architects, think the law should go further, in the interests of public safety, welfare, appearance; all people informed about or concerned with building industries know that it is violated to an even greater extent than the National Prohibition Act, with little or no attempt at concealment, and with apparent impunity.

The State Board of Architecture, the natural body to protect the integrity of the act, is handicapped by lack of police authority and facilities; lack of funds for the prosecution of offenders. Its members receive no compensation, and are dependent for their livelihood upon their private practices. The time they devote to their present duties, their faithfulness and fairness, their efforts to maintain a reasonably high standard, constitute a public service which is not widely enough known and appreciated.

The amount of illegitimate architectural practice has steadily increased, and within the last few years has become really dangerous to public welfare and to qualified professional practice. From "designing" cheap bungalows, the plan bootleggers have proceeded to broader fields. Commercial and industrial buildings, apartment houses, large residences, have become subjects for their bargain-counter plan sales.

These plans are quickly made and lack the essentials of good design and construction. Specifications are meager and inconclusive; as legal protections, they are absurd. Of supervision, there is nothing worth the name; the process of building is governed only by the infrequent inspection of public officials, the inexperienced observations of the owner. With speculative building, the motive is, inevitably, to cover the cheapest possible construction and material with a veneer that will fool a buyer—honey to attract flies—"Caveat Emptor!" The builder does not care how much it costs a purchaser to repair and maintain a building.

Realizing this state of affairs, and that no individual could be expected to undertake the herculean task of cleaning the architectural stables of the State, the Northern California

Chapter of the American Institute of Architects took the initiative and called a meeting of all certificated architects near San Francisco, to discuss the situation and take steps towards its betterment. Elsewhere in this issue are given minutes of that meeting; its outcome was the appointment of a committee to arrange a temporary association of all architects in the State for promoting enforcement of the State act.

Since the problem is even more serious in Southern California, cooperation from that part of the State will unquestionably be forthcoming, and with concerted State-wide activity, we may look for a decided decrease in the architectural bootleg trade, and eventually the extinction, so far as it affects the real interests of the public.

\* \* \*

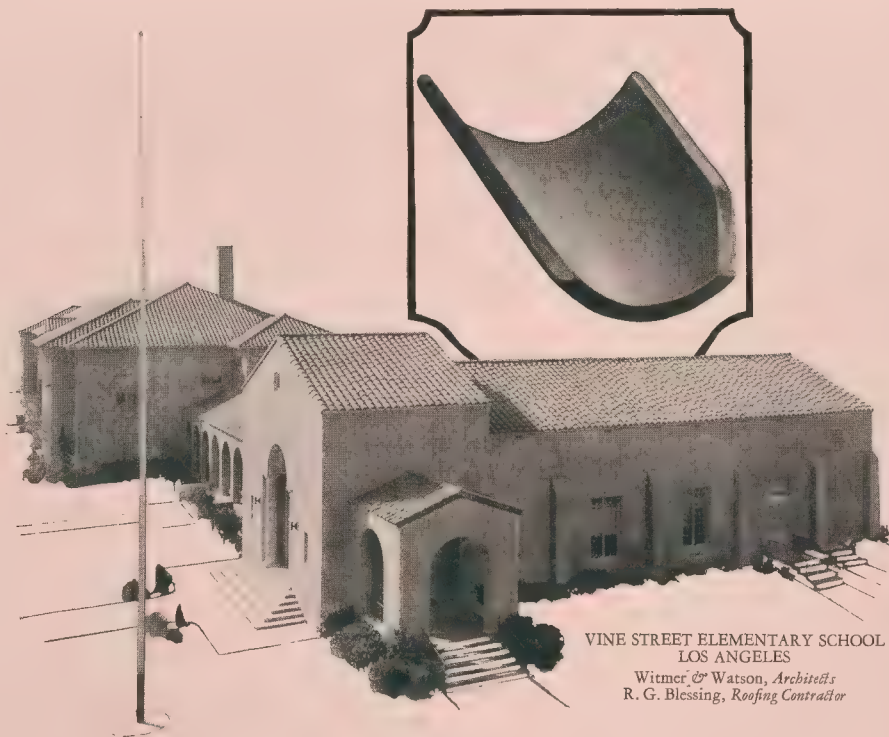
### *Build Better*

A SIGNIFICANT MEETING was held in Oakland recently, and if the campaign formulated at that meeting materializes, and is followed by concrete achievement, Oakland will have blazed a name and fame for herself which all other ambitious communities will be anxious to emulate.

The Oakland Real Estate Board, assisted by the local Society of Architects, the Builders' Exchange, the women's and service clubs, Chamber of Commerce, newspapers, churches, schools, have laid out a "Build Better" campaign to extend for a period of years, based upon the conviction that good building pays the community—both as to design and as to construction. The logical development of this campaign will be something in the nature of public architectural control, much more far-reaching than any present system of permits and inspection; and a definite and well-advised city plan and city planning service.

This involves, first, self-education, and later, a program of nation-wide publicity and information. There is perhaps no place in the country better fitted for this experiment; the natural, geographic and climatic position of the city, its recent rapid but healthy growth, its facilities for industry, transportation, residence, the great area around it available for expansion are all factors which stimulate lively ambition, intelligent foresight, on the part of its citizen leaders.





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# ART IN IRON & BRONZE

## SCALE



SCALE" is a term used by architects to signify all sorts of things which have to do with proportions and relationships of parts and details. It is the bogey which causes prematurely gray hair and horrible nightmares and breaks up partnerships and friendships. It affects design as well as composition, ornament as well as structural members and masses.

Applied to the treatment of iron and bronze, it concerns the relationship both of the article to its setting, and of its own elements to itself and to each other. The first is a matter largely of design; character and quality of execution, however, enter largely into the other problems.

While the exact determination of proper scale can hardly be *taught*, but must be *felt*, almost intuitively, still the comparison of various executed examples must be illuminating to an intelligent student, and help in the gradual de-

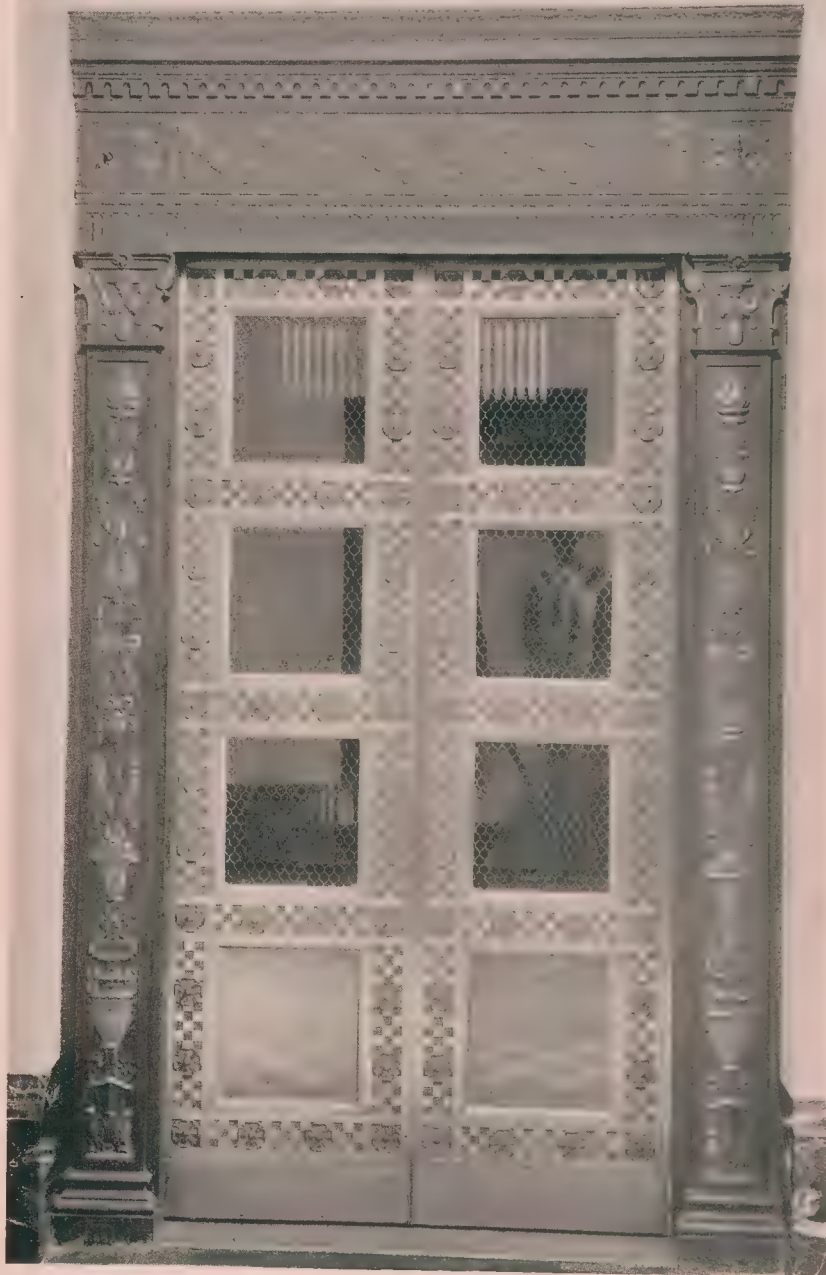


Elevator Doors, Hunter-Dulin Building, San Francisco  
Schultze and Weaver, Architects  
Ornamental Iron executed by A. J. Bayer Company.

velopment of that intuition or instinct which enables the designer to discriminate between right and wrong scale in this material which cannot be easily changed or repaired, once a mistake has been made.

Sometimes there should be bold and strongly marked parts of the ensemble, sometimes there should be a wall-like or fabric-like character with a repeated or running pattern; sometimes there should be strong contrasts; sometimes there should be a combination of the solid and the delicate; there is an infinite variety of treatments, and in all of them the matter of scale is exceedingly important, both in design and in execution.





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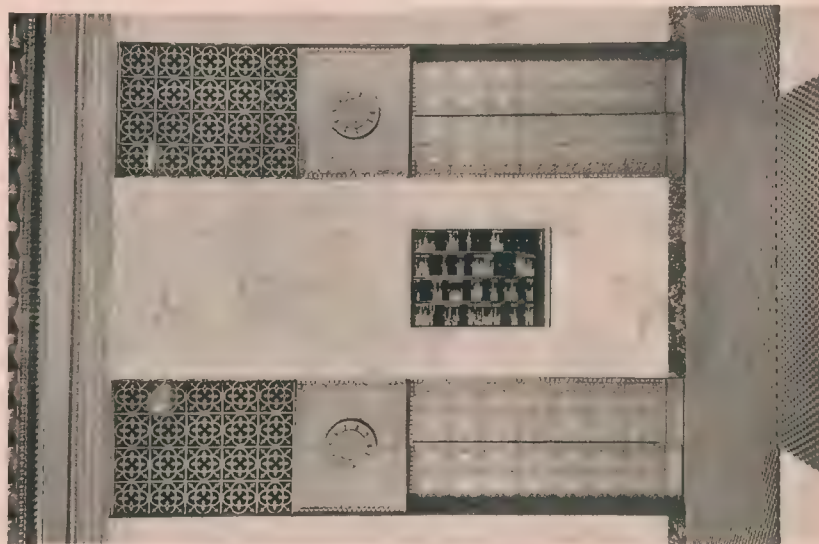


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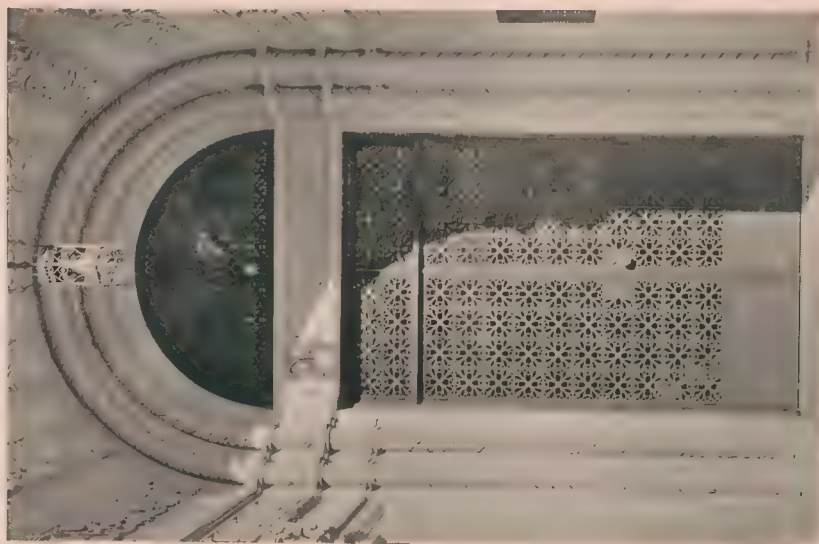
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VOLUME XXXIII / SAN FRANCISCO AND LOS ANGELES / APRIL 1928 / NUMBER FOUR

## CONTENTS

Architecture and Decorations of the "Mayan Theatre" . . . Francisco Cornejo	13-18
The Oriental Theatre . . . . .	31
Editorial . . . . .	41
Monthly Bulletin, Northern California Chapter, A. I. A. . . . .	45
Institute and Club Meetings . . . . .	47
The Inspector . . . . .	
Skyscrapers, a Congestion Problem? . . . . . Mark C. Cohn	50-51
Art in Iron and Bronze . . . . .	53
In the Profession . . . . .	55
New Building for Architectural Students, University of Southern California . . . . .	61
Book Reviews . . . . .	61
Index to Advertisers . . . . .	71

## ILLUSTRATIONS

Sketch, Bonezia on a Side Canal, by Lionel Pries, Architect . . . . .	Cover
Mayan Theatre, Los Angeles. Morgan, Walls and Clements, Architects . . . . .	17-29
Oriental Theatre, Portland. Thomas and Mercier, Architects . . . . .	30-34
Hollywood Playhouse. Morgan, Walls and Clements, Architects . . . . .	35-40
A Residence in Pasadena. Everett Phipps Babcock, Architect . . . . .	43
Examples of Art in Iron and Bronze . . . . .	52-54

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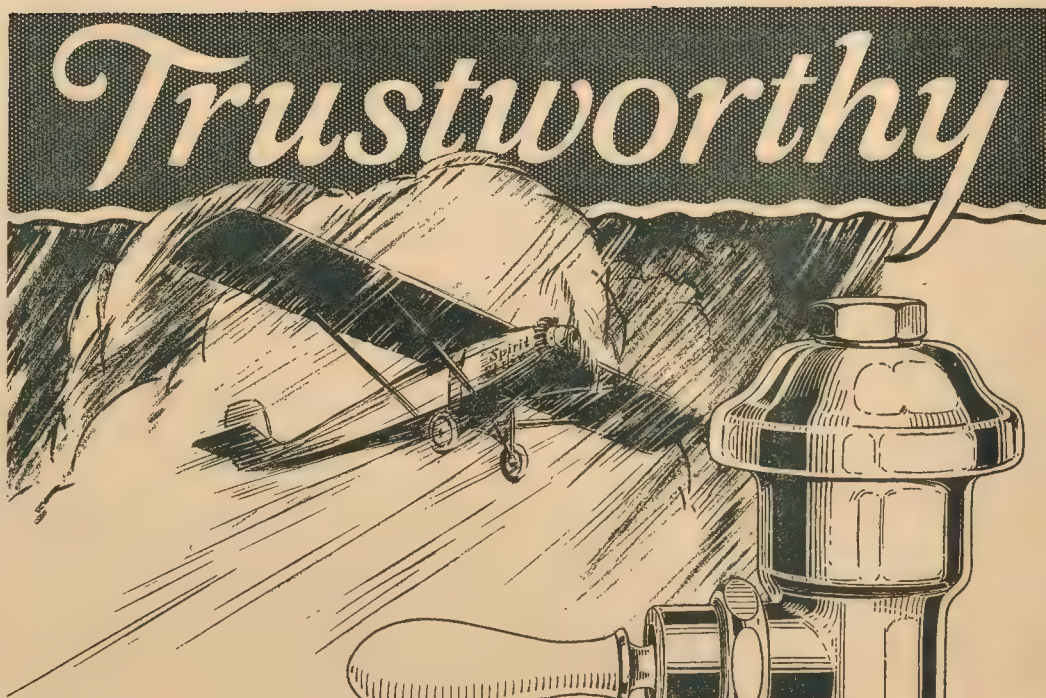
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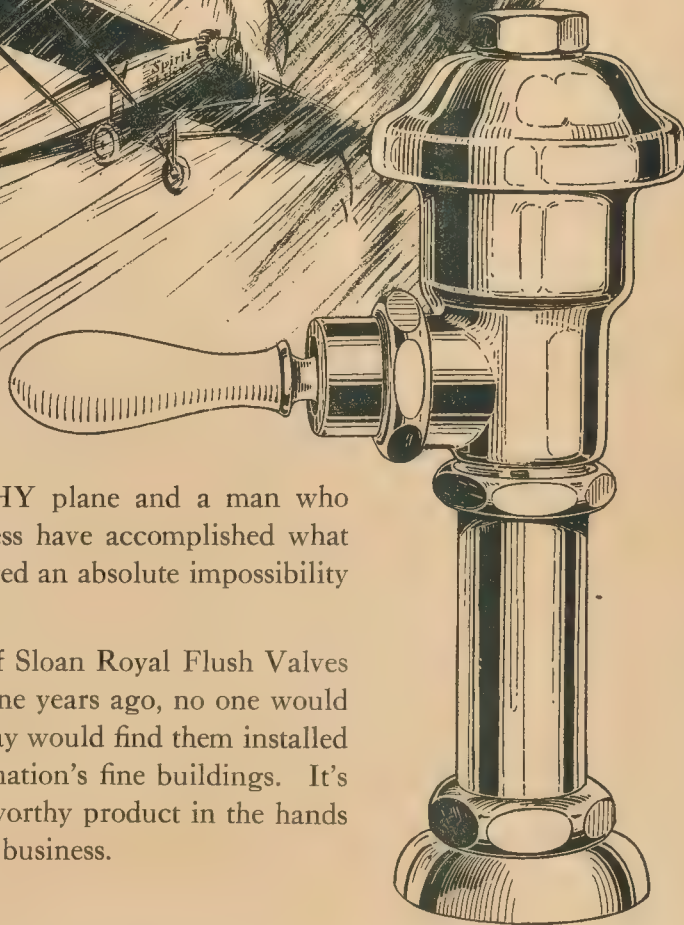
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VOLUME XXXIII / SAN FRANCISCO AND LOS ANGELES / APRIL 1928 / NUMBER FOUR

### DESCRIPTION OF ARCHITECTURE AND DECORATIONS OF THE MAYAN THEATRE

[ BY FRANCISCO CORNEJO ]

*Editor's Note*—In designing the Mayan Theatre, the architects, Messrs. Morgan, Walls and Clements, did not attempt to reconstruct the interior or exterior design of a typical Mayan structure, but borrowing and adapting the wealth of the ancient arts of the American style for their architectural and decorative qualities, applied them to meet modern conditions. Yet the ensemble of the completed work fully carries the exotic spirit of the highest culture reached by the ancient people, the Mayas predominating. (Wherever the eye encounters sculpture, painted decorations, textures and constructions, a fine craftsmanship is evidenced, due to the wonderful cooperation by journeymen and artists, shop managers and others who helped to make this undertaking a success. (Mr. Richard Sobieraj, decorating contractor, received the services of Senor Francisco Cornejo, Mexican artist and student of American archaeology, who for many years has preached and practiced the use of our aboriginal art to decorative purposes, and has written specially for the Pacific Coast Architect the following article.



THE FACADE of the Mayan Theatre is divided into three distinct horizontal divisions: the entablature, the main walls, and the base. The entablature is composed of two alternate mosaic elements of geometric pattern, very deep in relief, which are characteristic of the wall treatments as found in the ruined cities of Uxmal and Chichen Itza in Yucatan, Mexico. An entwined serpent motif, combined with a mass ornament in the form of a conventionalized owl head, with Mayan mouldings, form the architrave, while the cornice is merely a simple splay moulding with an angular and waved silhouette against the sky.

The lower part is of two characters; another all-over pattern repeating geometric designs covers the base, while the belt course above is in contrast therewith and is elaborately sculptured into intricate designs derived from Mayan sources; human faces with fantastic headdresses, serpent heads, celestial symbols and Mayan mouldings.

This character is carried through in repeating units, tying up with the marquise, designed in a similar way and emphasized principally with a metallic treatment of greenish tones, suggesting ancient copper. The middle section of the wall over the main entrance is composed of a series of tall Mayan arches surmounted by a row of colossal figures in ceremonial robes, representing the god Huitzilopochtli, seated upon the symbolic earth monster. These figures resemble the Zapotecan funeral urns and were designed in this case to serve, besides their decorative qualities, as illuminating burners. Dividing this row of figures are pendants of conventionalized ser-

pent rattlers, an element of ornament frequently found amongst the aboriginal Americans. This highly ornamented, artificial stone was cast in a manner to resemble the rough and weathered sandstone, found in the ancient buildings, which has withstood the elements for many centuries. All the buildings in Yucatan have traces of once having been polychromed. Although much faded, they show that the ancient inhabitants had a good knowledge of pigments and mixed them so well that, today, where they exist at all, they are still bright.

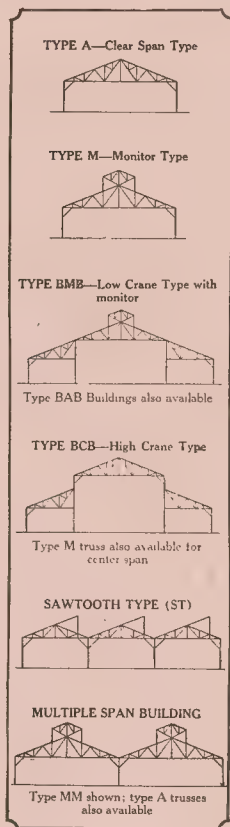
This has been suggested in this modern building. The natural warm, grayish tone of this ornamented stone shows here and there traces of pigment in the primitive colors, forming a rich, neutral tone which is in a decided contrast to the main walls that are of intense variegated shades of red, resembling in color and porous texture the volcanic stone called Tezontle used so often by the Mexicans and later during the Spanish Colonial period. The walls are built to convey the impression of immense masonry; stones varying in size are laid in projecting and receding planes. These walls are pierced on each side by small deeply recessed windows to meet necessary requirements of the plans of the building, mullioned by coupled columns supporting the sculptured lintel above. These columns are remarkable in design. The entire shaft is sculptured, as is the prototype now at the Mexican National Museum that was found in Tula, the ancient Toltec city.

#### *Entrance Lobby (Hall of Inscriptions)*

The true principle of the arch was not known to the Maya architects, but they built an approximation to it by a method of corbelling. As the



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*Foyer—Hall of the Feathered Serpents*

The foyer, following the curvature of the back wall of the auditorium, is wainscoted to door heights with slabs of Zapote wood heavily grained and carved with alternating horizontal figure designs raised in low relief. These motifs are of Inca origin and represent warriors holding arrows, one of them wearing a bird mask. In the center of the foyer, directly upon entering from the vestibule, is again found the Mayan arch motif. The archway is closed up with a recessed Inca textile design. The arch and stairways leading to the second floor are flanked on either side by feathered serpent columns supporting the frieze of the room, and the ornamental tile drinking fountains at either end of this foyer are similarly treated.

The motif of the serpent was the most predominating factor, both in the spiritual and cultural life of the Americans. From their mythology the feather serpent represented the unity of Quetzal, their sacred bird, God of the Air, and Coatl, the snake god of the earth, to the Mayas known as Kukulcan, and Quetzalcotal to the Aztecs; this divinity in the form of a plumed serpent column as found in Chichen Itza forms the main architectural feature of the foyer.

The head of the serpent is covered with scales; its body with graceful arrangement of feathers and the conventionalized rattlesnake tail. An Atlantean figure holding on his head a shallow Indian bowl serves as a drinking fountain, the background of which is made of polychrome tile with a design of the foliated cross as it appears in a Palenquee tablet. The stone frieze above the wainscoting forms a continuous band of elaborately carved ornament above the entire room, typical Mayan mouldings framing this section, top and bottom. The frieze of a yellow-



Panel, "Music,"  
Auditorium Ceiling.  
Designed by F. Cornejo

ish mustard colored stone shows traces of weathered polychrome pigments, as do also the ten columns. A shiny black base and border of material representing obsidian runs around the entire room, and is carried along the stairs to the second floor. The stairs have obsidian-like treads and nosing with tile risers in two colors, red and yellow, of a curious Aztec design. A plain carpet in Indian red covers the floor and stairs, but is relieved with a border of Quetzal's feathers in golden ochre and bluish green colors. A shallow coffered ceiling with square pendants at intersections of ribs covers the entire room. The coffer panels are decorated with numerous Aztec motifs painted in various highly keyed primitive colors representing the twenty-day signs, names of towns, and other symbols, some easily recognizable as serpent, rabbit, lizard, flowers, while others are merely symbols as gold, silver, water and other elements.

*Auditorium*

The ceiling of the auditorium expresses a wooden structure, supported on the Cyclopean masonry walls. It is made to imitate in its finish and natural color the Chico Zapote wood, a native wood of Central America that is exceedingly hard and durable, and was greatly used by the Mayas especially in their lintels over openings that were richly carved, of which several examples are still in existence.

The center of the ceiling enclosed by the ends of the cantilever beams forms a calendar diagram illustrating an entire Mayan year of 260 days. Equal Tonalamatl, based on the fundamental row of twenty-day symbols, are distributed as a cosmological picture over the four cardinal points. This feature in its shape was derived from an ancient native manuscript. The spaces enclosed in these Maltese crosses form four major and four



Panel, "The Offering,"  
Auditorium Ceiling.  
Designed by F. Cornejo



corbelling was backed up by concrete, it resulted in reality in monolithic construction. This method of construction naturally limited the widths of interiors, the widest known being only about fourteen feet, but of lengths up to one hundred feet or more. The entrance lobby of the Mayan Theatre gives a good illustration of the character of Mayan interiors. The rectangular chamber with its high vaulted ceiling illustrates two types of Maya arches. The massive structure of the vault, with flat capstone, is commonly found in Maya buildings, while the arched openings which occur in the medial walls above the spring of the vault are of a peculiar trefoil shape which is found only in the palace at Palenque Chiapas.

The walls of the lobby from the floor to the spring line of the vault are profusely decorated with relief work of symbolic motifs. The upper band is particularly attractive and archeologically interesting, in that it is based on a portion of a stele discovered in Yaxillan, Mexico, dealing with the heavens. The Sky God is seen in the center with a moon and the Sun God and glyph at either side, while below is a narrow band bearing planetary signs. The original carving dates from about 490 A. D. The lintels over the doors are ornamented with an arrangement of shields, feathers and serpent motifs and rest on the sculptured jambs and mullions. On each side of the mullions appear sculptured figures of warriors in full regalia, which stand as guardians to the entrance of the palace, as it occurs, for instance, at El Castillo in Uxmal. They wear enormous headdresses, showing a heron's head, feathers, gold and silver ornaments, jeweled color ornament, breast brooch and arm and leg ringlets. The carving was suggested from a sculptured stele at Piedras Negras, but is largely an original composition. The two end walls of the

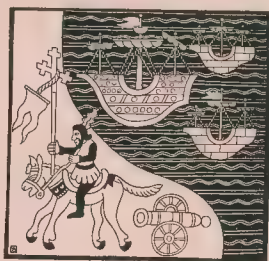


Panel, "Music and Dance,"  
Emperor's Hall.  
Designed by F. Cornejo

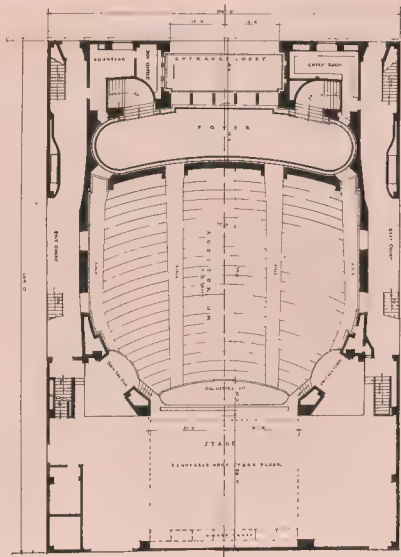
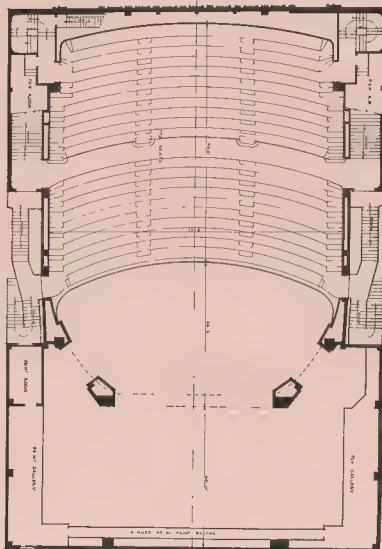
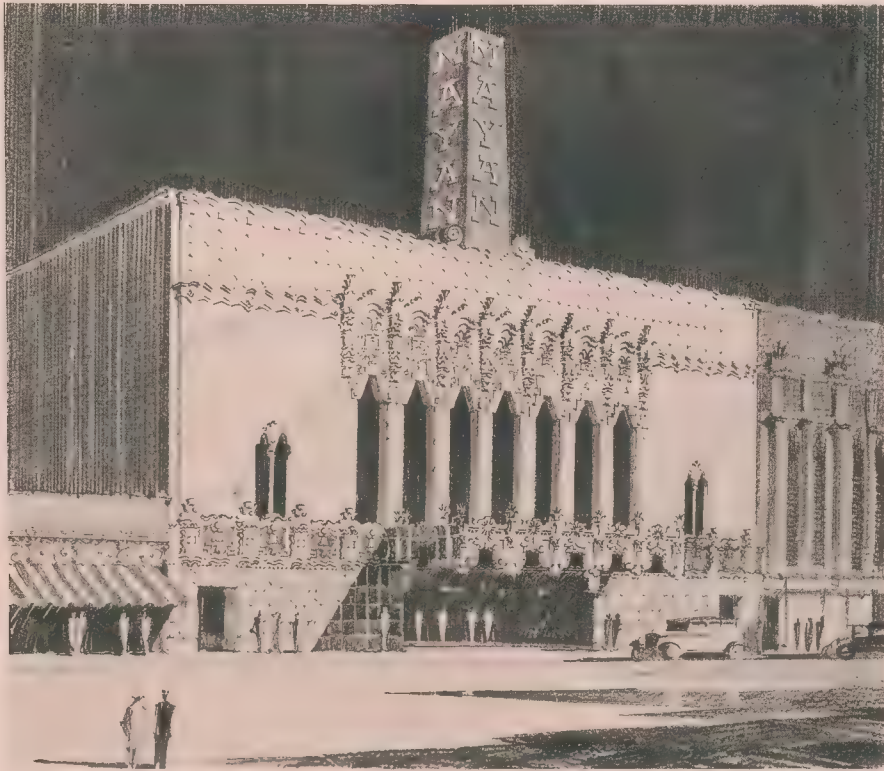
lobby are entirely covered with Mayan inscriptions, glyphs, as found in the Hall of Inscriptions at Palenque. An interesting feature of the lobby worth while studying is the elaborate tile floor. This interesting relief is based on a famous Zapote wood carving from the altar of the Temple of the Sun at Tikal, Guatemala. The design is exceptionally elaborate and in execution is considered in some ways the most remarkable specimen of Maya art. It represents a richly costumed personage, holding a standard or baton in his right hand; his face framed in the open mouth of a grotesque monster skin. He is inclosed by the arched body of a feather serpent of remarkable design, the head appearing at the left. Hovering over the serpent's arched body is a figure of a mythical bird, called by some authorities the Fire Bird. The figure is seated in a throne seat that is standing on a carpeted dais. Three steps covered with inscriptions lead up to this dais, supported on monstrous and fantastic masks and pigmy-like Atlantean figures.

The minor inserts at either side of the big centerpiece are priestly figures seated and in the attitude of making offerings before a shrine, one masked and the other unmasked. These ornamental tile inserts were done in a light buff color and are set in a fire-flashed wet tile field, laid in a basket pattern.

The recesses in the trefoiled arches in the vault are decorative paintings done in the primitive manner, outlined with black and filled with simple flat colors employed by the Mayans, as founded on the three rare codex or sacred books in existence. Over the capstones are other colorful touches of painted decoration, a conventionalized mask, and a symbolic representation of Tezontemoc, the descending sun.



Panel, "Arrival of Spaniards,"  
Emperor's Hall.  
Designed by F. Cornejo



MAYAN THEATRE, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS



corner panels. The main features of the decoration of the ceiling are these major panels depicting ceremonial dances, music and priestly figures making offerings to the Sun God. These figures in brilliant blues, greens, browns, red and white, and outlined in black, are painted upon a brilliant orange background. The four corner panels are treated in a similar manner, representing a fantastic flowering tree, surmounted by the sacred Quetzal bird. Suspended from the center is the main lighting fixture of the auditorium, a sunburst design suggested by another ancient codex, with Ollin Tonatiuth, the sun in the very center. This dark mysterious suspended shadow, appearing to be made up of antique copper encrusted with verdigris and corrosion and inlaid with precious and semiprecious jewels such as turquoise, emeralds, black obsidian glass, shells, etc., contrasts pleasingly with the warm, colorful, intensely illuminated ceiling. The center of the ceiling is supported by cantilever beams carved with scales and feathers, as found in the Temple of Xochicalco, which terminate in a conventionalized snake head.

Framed between the cantilever beams on the four sides are the louvre beams framed angularly and perforated for the ventilating system, their soffits being decorated with various Indian frets. At the four corners are solid wood slabs between the cantilever beams, carved in low relief, showing Quetzalcoatl or his incarnation, inflicting self-punishment. This ornament, on red background, is high-lighted in orange and retains its wooden quality. The soffits of the lateral beams at each end of the cantilevers are carved with other Indian motifs of Inca origin. These beams are strutted up from the wall cornice with solid diagonal strut beams, throwing the weight of the entire wooden ceiling to the heavy stone walls. The triangular spaces between these beams are boarded up solid with planking heavily grained, showing the joints of the planks, and are decorated in alternating stenciled designs of grotesque faces and frets.

The junction between the strut beams and the outer lateral beam is held together by a large metal staple of antique copper hammered and perforated, forming cross arrows on a shield as found on the Temple of the Tigers at the Ball court at Chichen Itza. The wooden ceiling does not cover the entire auditorium, but stops at the main entrance to the balcony, forming a vertical truss of primitive framing as suggested in stone in the nunnery at Uxmal. This vertical truss is also louvered and perforated for the ventilating system of the theatre, the bottom chord being decorated with heraldic Aztec shields and quivers of feathered arrows. At each end of the truss, in a solid panel, is painted a plumed serpent whose head is decorated with nose plugs and feather

headdress. The flame-like object which issues from the mouth represents breath, and is an exact copy of Maya fresco.

The ceiling of the upper part of the balcony and the immense lintel spanning the entire rear wall constitutes another feature of mural decoration, showing in this case native picture writing, illustrating a procession of pilgrims carrying offerings to a temple that is situated on the banks of a lake, with a luminous sun rising over the roof of the temple against an intense blue sky.

The rear and side walls of the auditorium are built of acoustic plaster, giving the impression of Cyclopean masonry. The stones are splayed in staggered courses, giving great interest to an otherwise plain wall, and serve also on this account to help to improve the acoustic qualities of the room. The stone blocks retain the natural color of the material in a general way, but vary into different faint color tones.

The walls are topped up with a crenellated heavy cornice, the main motifs of which are a series of projecting stone corbels interspaced with metope panels resting on an architrave of splayed mouldings, relieved by incised ornaments. The main entrances to the balcony are framed with square solid stone piers supporting a heavy lintel on brackets, and are covered with characteristic sculpture of weird figures and forms, as suggested in the monuments at Quirigua, and with sentinels at the door jambs, as found at El Castillo.

The exit doors are plain openings in the wall spanned by a heavy stone lintel, decorated with a stencil design of an eagle with outspread wings. On the exit doors are other stencil designs of warriors with eagle headdresses, spears and shields, known as the Knights of the Eagle, done in various colors. The rear and side walls below the balcony are covered with Chico Zapote wood wainscoting, up to the balcony ceilings, built of diagonal stiles inserted with carved panels. The doors to the entrance foyer are framed with solid wood posts, decorated on the face with square inscriptions. The exit doors on the sides are in one case merely a hole cut through the panels, while the others are framed with sculptured jambs and lintels.

All these doors are sand-blasted on the auditorium side in very interesting designs continuing over both leaves of the door, showing a twining serpent with a human face emerging from its distended jaws, spearing a kneeling figure; glyphs, halos and strange plant forms complete the composition.

The balcony ceiling is a wood-beam design. The beams are ornamented with various decorative motifs derived principally from Aztec pottery, concentric circles, parallel lines, bird sym-



MAYAN THEATRE, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photo by Padilla Co.



bols, wave motifs and serpent designs. The panels between the wood beams convey the idea of precious metal castings of gold and silver bars, embossed with ornaments and inlaid with turquoise, obsidian, emeralds and coral in the style of the Aztec mosaic work as found in the jewelry and in inlaid masks.

The outer edge of the ceiling on the soffit of the stone balcony rail is a series of shields imitating the manner in which the Aztec warriors covered their quilted wooden shields with beautifully colored feather mosaic work in heraldic designs, in which the Aztecs excel. The face of this stone balcony rail is ornamented with an effective motif suggested by the carvings on the famous temple at Xochicalco (Hill of Flowers).

The focal point of interest in the theatre is naturally the proscenium arch, an innovation in this building, and a bold departure from the traditional treatment of the proscenium was to frame the stage entirely with heavy bas-relief. The stage is divided into three parts, the main stage and two tableau stages. This division was obtained by the use of a group of ponderous monoliths in the form of square piers, or steles. The precedent for these monoliths is found in the early Mayan cities in the form of sculptured monuments.

In the ancient city of Quirigua in Guatemala there stands today a group of stone monuments buried in the dense jungles of Central America. These sculptures are of two classes, tall slender shafts, known as stelæ, thought to have chronological significance, and low massive forms sometimes referred to as altars. There are thirteen in number and they range from 11 to 26 feet in height; the oldest recording the date 490 A. D. These masterpieces of aboriginal art have been incorporated and form the feature of the proscenium arch of the Mayan Theatre.

The replicas, to be found in the museum at San Diego, enabled the architects and sculptors to study their wealth of ornament, feeling of modeling and texture. Slightly redesigned, these enormous figures, the tallest measuring thirty-one feet, frame and separate the three stages of the theatre.

They are elaborately carved with presentations of richly appareled personages, associated symbolic devices and glyphic inscriptions. The originals were doubtless erected to serve as memorials of personages who occupied high positions as priests or rulers. The stelæ in the Mayan Theatre show a male figure of a heavy type with thick lips, narrow eyes and pointed Egyptian-like beard. The figure stands on a grotesque mask, his head crowned with tall feather head-dress, is dressed in a velvet short embroidered skirt, heavily ornamented, sandals on his feet

and holds with his right hand a mannikin sceptre or ceremonial bar.

The seated figure from one of the altar carvings, known as the great turtle of Quirigua and considered as the crowning achievement of native American art, has been introduced on the brackets supporting the main lintel. The lintels are of huge proportions, sculptured with warrior figures, serpent motif, planetary glyphs and the mythical fire bird over the top of each stele; the center is decorated with a bat god and a sun symbol. The lintels over the side stages are treated in a similar manner, but are subordinated to the main lintels. Like the Greeks, the Maya painted their stone sculpture; the entire monument seems to have been painted over by a single tint. In other cases details of ornament were picked out in contrasting tones. The colors were usually applied in a fairly definite way; red for flesh tones, blue and green for ornaments, and feathers painted green to represent the plumage of the favorite Quetzal bird.

The finish of the proscenium, like all the rest of the stone work, is in a warm grayish tone, showing very definite faces of color, weathered and aged but growing more definite toward the center.

#### *Curtains*

The asbestos curtain carries in its design, primitive treatment and color, the general feeling and decorative scheme of the theatre. It represents an elaborate, fantastic tropical scene with strange vegetation, birds and animals. The summit of a temple pyramid appears at the background, while the foreground is occupied with an ensemble of standing and kneeling figures holding banners and offerings before a king who stands on a stone altar. The asbestos curtains on the side stages are arrangements from the famous altar slabs found at Palenque. The one at the right-hand side presents two priestly figures in the act of making offerings. One of them stands upon the back of a small masked figure, while in the center of the composition are two other figures clothed in jaguar skins supporting an elaborate platform upon which is the sun shield with expanded eyes and protruding tongue. Distributed at each side and center are columns of glyphic inscriptions; a band of planetary signs and a border of Quetzal feathers appear below.

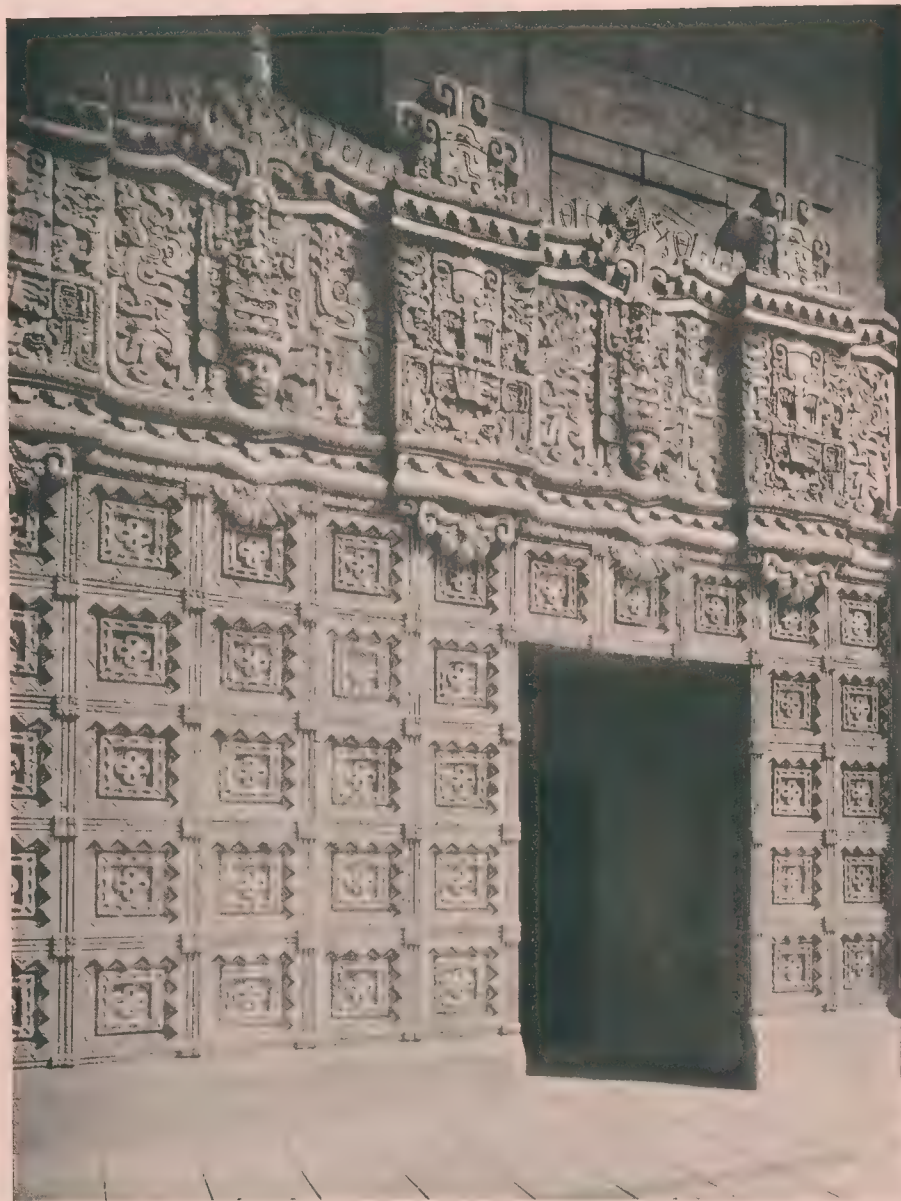
The left curtain is somewhat similar in design, with the exception of the central portion, which is here occupied by a cross-shaped tree, perched on the top of which is a Quetzal. In contrast with the elaborate asbestos curtain is the grand drape, symmetrical and extremely simple and conventionalized in its composition. Between the silhouette of two pyramids terminated with the snake heads there stands a priestly figure in the attitude of adoration to the god of the day,



BALCONY EXIT, MAYAN THEATRE, LOS ANGELES, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photo by Padilla Co.*





EXTERIOR WALL DETAIL, MAYAN THEATRE, LOS ANGELES, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photo by Padilla Co.*



MAIN FLOOR EXIT UNDER BALCONY, MAYAN THEATRE, LOS ANGELES, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

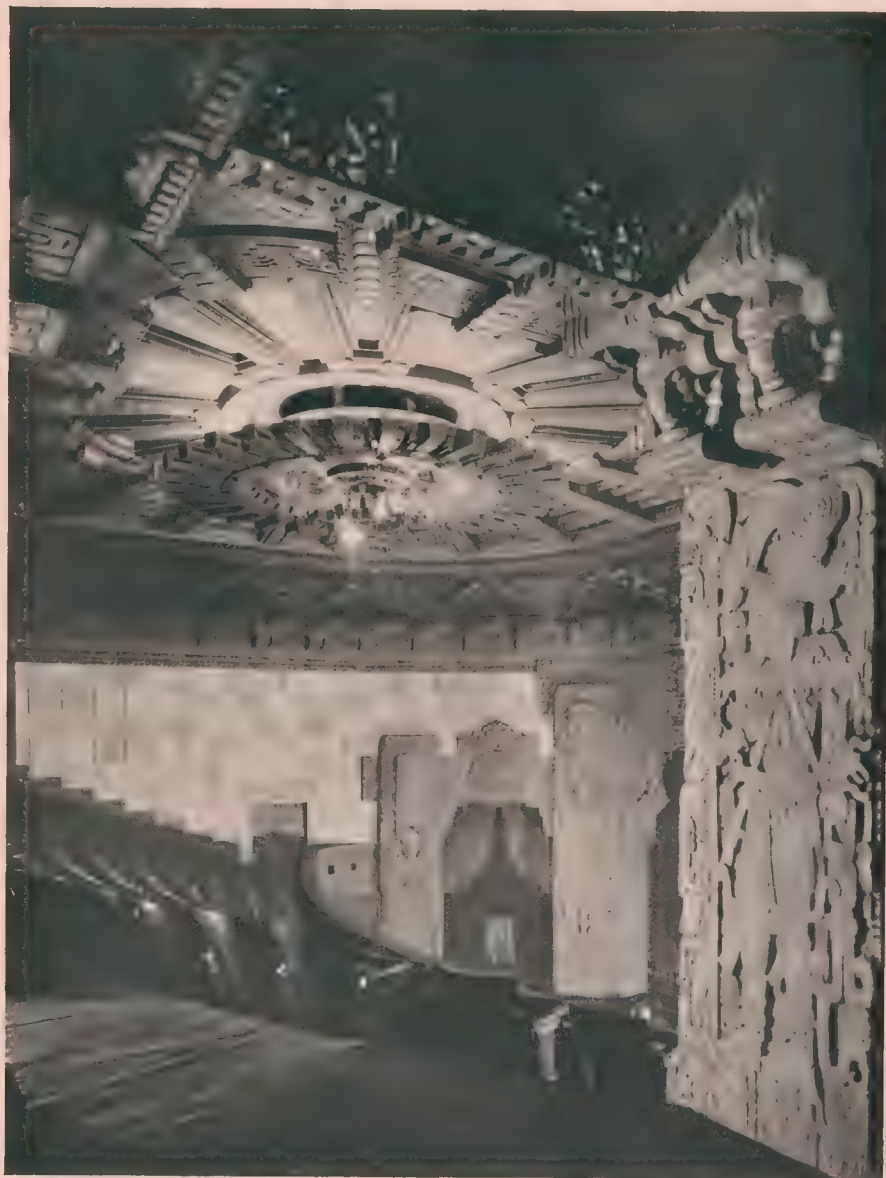
*Photo by The Mott Studios*





WALL FOUNTAIN IN FOYER, MAYAN THEATRE, LOS ANGELES, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photo. by Padilla Co.*



AUDITORIUM CEILING, MAYAN THEATRE, LOS ANGELES, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photo by Padilla Co.*





SIDE STAGE DETAIL, MAYAN THEATRE, LOS ANGELES, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photo by Padilla Co.*



ABOVE—MAIN FOYER; BELOW—STAIRS TO BALCONY; MAYAN THEATRE, LOS ANGELES, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photos by The Mott Studios*





PROSCENIUM ARCH, MAYAN THEATRE, LOS ANGELES. MORGAN, WALLS AND CLEMENTS, ARCHITECTS  
*Photos by Padilla Co.*



LEFT—BALCONY LOBBY, RIGHT—EXTERIOR LOBBY, MAYAN THEATRE, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS  
Photos by The Mott Studios





AUDITORIUM, MAYAN THEATRE, LOS ANGELES, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

## THE ORIENTAL THEATRE—PORTLAND

[ THOMAS AND MERCIER / ARCHITECTS ]



THE ORIENTAL THEATRE is an interesting essay in exotic decoration a la Hindu—inspired chiefly by the Temple of Angkor, a great monument of Indian art that has been the admiration of the world for thirteen centuries. The intricate carving, the multiplicity of motifs, that are to be found in that ancient masterpiece, furnished an abundance of material upon which to draw in arranging the decorative treatment of a twentieth-century playhouse. Every effort was made to produce a truly magnificent and yet modern interpretation of the greatest perfection of Hindu art.

\* \* \*

### *Inspiration for Ornamental Plastering of Oriental Theatre*

The Temple of Angkor Vat, built in the early centuries following the coming of Christ, by a people long since lost to the pages of history as to whence they came and the manner of their passing—the Khmers, under the leadership of their founder Pres-Thing—is one of the remaining architectural triumphs of an early era. To-

day it stands remote from human habitation, towering above the jungle, withstanding ravages of time, as dominant in its majestic grandeur as in the days when it was peopled with worshippers in that far-off country in the Orient that we now know as Cambodia.

Such is the inspiration that gives us the interior of Tibbett's new Oriental Theatre, in all its architectural character authentic as to style and ornamentation of the period and particular influence.

The modeling and execution of all of the plaster ornamentation, that in this theatre interior so faithfully shows the influence of the Angkor Vat, is the work of Adrian Voisin, schooled in the Beaux Arts, Paris, under Atonin Mercier, and the modeling staff and shop personnel of the David L. Hoggan Ornamental Plaster and Stone Industries, working hand in hand with Thomas and Mercier, architects. This industry, headquartered in Portland, Oregon, bears an enviable reputation for the artistry incorporated in its product.

\* \* \*

### BUILDING CONSTRUCTION FOR MARCH SHOWS INCREASE

#### *Los Angeles*

Construction activities in Los Angeles showed a sharp increase in March as compared with February, but fell a little short of the record set in the same month of 1927. Number of permits totaled 3278 as against 3036 for February and 3576 for March, 1927. The valuation reached \$9,701,942 as against \$7,947,728 during February and \$11,111,774 last March.

A check of leading architects and contractors indicates a larger volume of work in progress than for a number of months past. As a consequence the industry is optimistic and predicts a year's record exceeding that of 1927.

#### *Sacramento*

Building permits issued during March in Sacramento amounted to \$728,388, which is an increase over the previous month and March of 1927. Of this amount, \$313,162 will be spent for one-family dwellings.

#### *Oakland*

Five hundred and eighty permits were issued in Oakland for buildings valued at \$1,925,578. This represents considerable increase over corresponding month of last year.

#### *Berkeley*

Berkeley likewise exceeded the total amount of building permits for March, 1927; 192 permits.

#### *San Francisco*

Building operations during March exceeded January or February, the total for this month being \$4,240,494 with 856 permits. The total for January was \$3,710,925 and February \$2,398,450. The total for March, 1927, was \$2,582,015.

Permits issued for March include a pier project for the State Harbor Board to cost \$900,000. Of the total amount, \$1,864,638 is to be spent for homes.







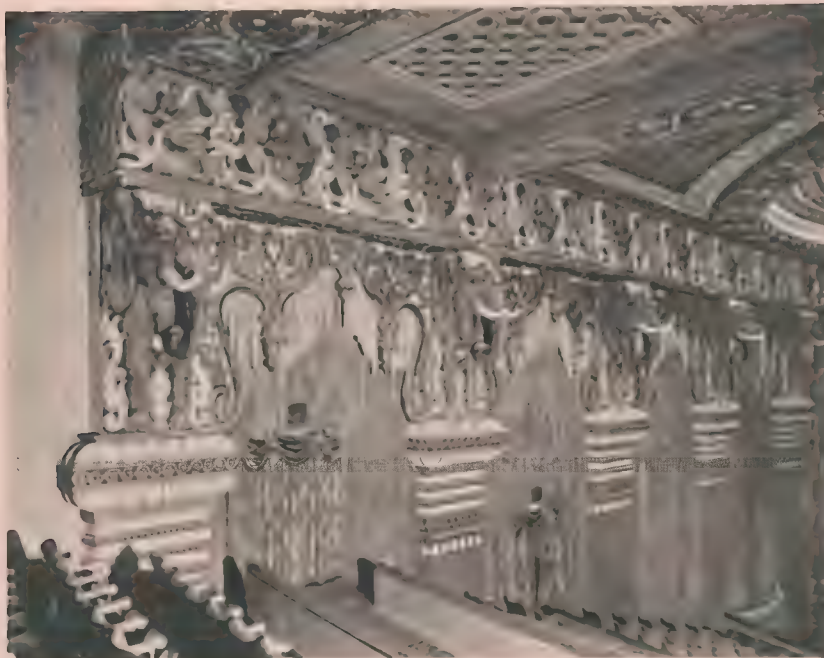
SMOKING ROOM, ORIENTAL THEATRE, PORTLAND, OREGON. THOMAS AND MERCIER, ARCHITECTS



FOYERS, ORIENTAL THEATRE, PORTLAND, OREGON. THOMAS AND MERCIER, ARCHITECTS

*Photos by Artcraft Photo Shop*





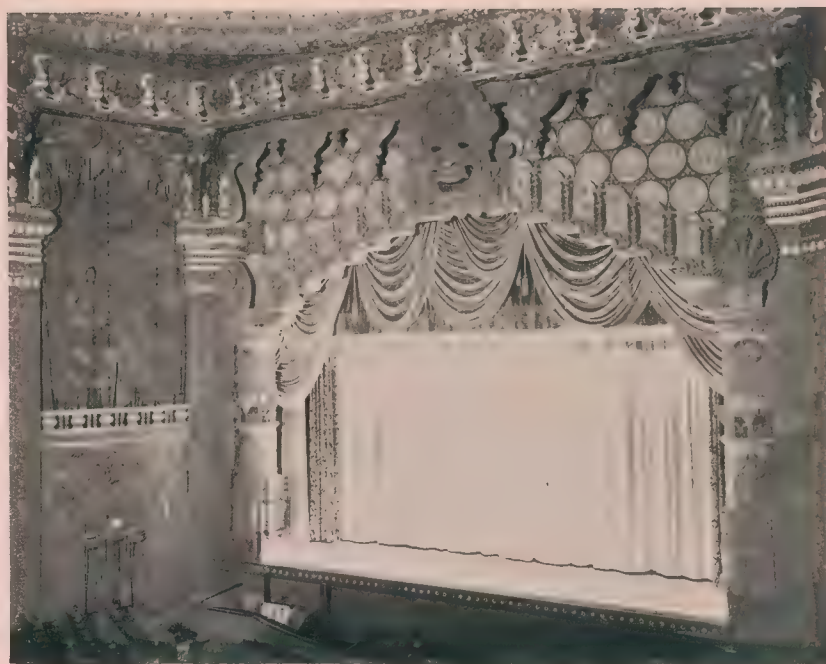
AUDITORIUM, ORIENTAL THEATRE, PORTLAND, OREGON. THOMAS AND MERCIER, ARCHITECTS  
*Photos by Artcraft Photo Shop*



HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photo by The Matt Strides*





ABOVE—FOYER; BELOW—PROSCENIUM ARCH; ORIENTAL THEATRE, PORTLAND, OREGON  
THOMAS AND MERCIER, ARCHITECTS

*Photos by Artcraft Photo Shop*



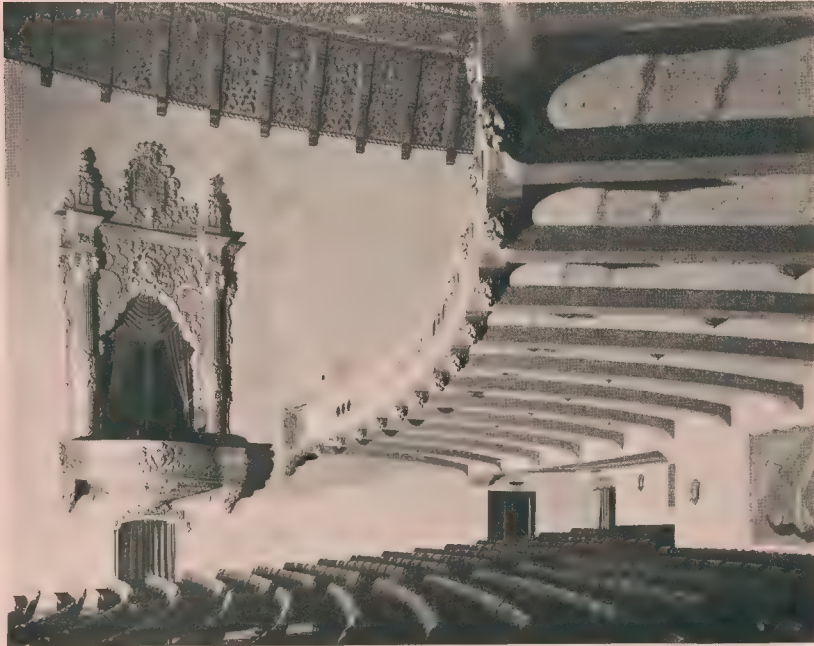
1 PATIO, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS  
*Photo by The Mott Studios*





PATIO, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photo by The Mott Studios*



ABOVE—AUDITORIUM; BELOW—FOYER; HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photos by The Mott Studios*





ENTRANCE DETAIL, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Photos by The Mott Studio

## EDITORIAL

### *A Man Who Made His Mark*

IN THE PASSING of Charles Peter Weeks, the architectural profession loses a member who was not alone an architect of great ability and of fine personal quality, but also one who had unusual opportunity and who fulfilled in high measure the obligations which great opportunity brings.

Mr. Weeks was fortunate in receiving commissions for many buildings on the tops of San Francisco's famous hills. As the result of his creative vision, the city is crowned by a group of towers that will bring joy and inspiration for generations to come. Many other buildings, public and private, have contributed to his high reputation. His record of achievement is a noble one; and although his friends and admirers in the profession, and the leaders of the community which he enriched so greatly, will mourn his premature death, yet there remains a sense of thankfulness that such a man lived, and gave so much to the world.

### *Americana*

IT IS PROPER and fitting that space should be devoted in our museums to historical records of American life and customs, in various eras, at successive stages of ethnological, cultural, political, architectural development.

When an entire building is erected as a record of one of our earliest American civilizations, especially a building dedicated to the daily use of the public, by the thousands, and used for purposes of entertainment so that an audience remains for some space of time, it is worthy of comment.

In a museum, people as a rule walk through the various rooms at a fairly continuous gait, and are apt to depart with a confused jumble of impressions. In the Mayan Theatre (illustrated in this issue) people will have time to form a fairly definite idea of Aztec art, religion, customs; the building cannot help but be an educative influence. One may not think this beautiful; one must admit that it arouses interest; and one must admire the skill displayed in design and execution. One of many unusual features, the treatment of concrete and stucco, as to texture, color,

modeling, is unique and effective. The building is the result of long and painstaking research and application; it deserves respectful consideration.

\* \* \*

### DESCRIPTION OF MAYAN THEATRE

[Concluded from page 18]

that rises before him in its graduations of fiery colors.

#### *Mezzanine—Emperor's Hall*

The main stairs leading from the entrance foyer lead to the mezzanine lounge, which is of a similar shape and of the same dimensions as the foyer below. The striking architectural feature is the arrangement of the massive stone beams supporting the balcony above. The mezzanine is entirely decorated with Aztec designs. The stone beams, varying in grayish warm tones, are richly decorated with stenciled designs that are both authentic and used to give a maximum of color harmony and variety. A procession of warriors with banners and shields, a fragment from the frieze around the so-called sacrificial stone illustrating the victories of Emperor Tizoc, eagles, serpents, monkeys, turtles and fish, are amongst the many decorative designs used. A black shiny belt course suggesting obsidian, encrusted with a small eagle head, divides the walls at door heights. The walls between this belt course and the floor are constructed of large blocks of masonry of a reddish color. The eight panels formed above by the spacing of the ceiling beams are decorated with hand-painted murals, done in the same manner as the ancient manuscripts or sacred books. Each is in itself a complete composition, showing the Aztec form of picture writing, and illustrates also great historical events and customs.

The four panels at the left hand of the central platform depict the immigration of the Aztecs, foundation of Tenochtitlan (Mexico City), a marriage ceremony and the sacred fire, while the other four are self-torture, music and dance, the great temple and the arrival of the Spaniards.

Over the central platform stands the manly figure of Cuauhtemoc (Descending Eagle), the indomitable last emperor of the Aztec dynasty. He wears a green feather robe with his symbol, short fringe and jewel skirt, leggings and sandals. The figure is in an attitude of defiance, unarmed, and is haloed by a plumed golden sun symbol, the banner of his race. This original conception is the culminating part of the decoration of the Emperor's Hall.





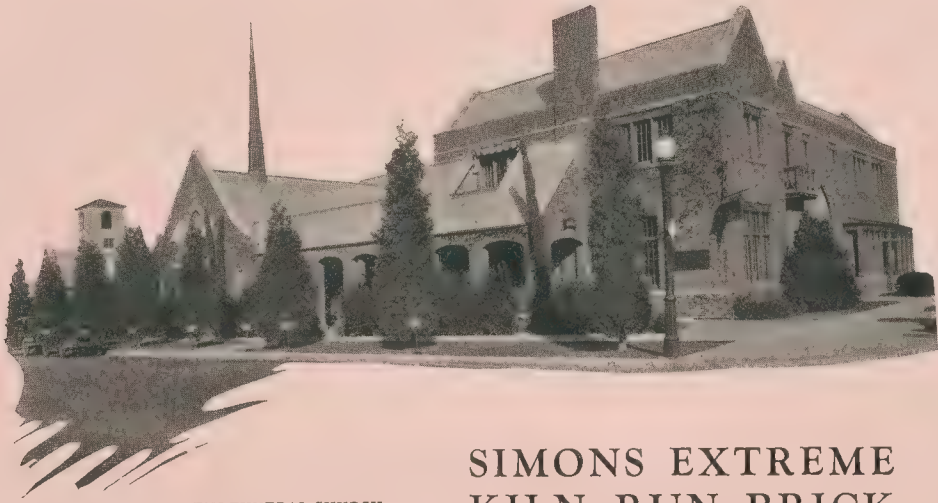
PROSCENIUM ARCH, HOLLYWOOD PLAYHOUSE, HOLLYWOOD, CALIFORNIA  
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

*Photo by The Mott Studios*



A RESIDENCE IN PASADENA. EVERETT PHIPPS BABCOCK, ARCHITECT





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# NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

## OFFICERS

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J. S. FAIRWEATHER, one year  
W. C. HAYS, one year

## NEXT MEETING

The next regular meeting of the Northern California Chapter, A. I. A., will be held at the Hotel Mark Hopkins on Tuesday, April 24, at 6:30 p. m. Dinner will be served at \$1.50 per plate.

While regular business will be transacted at this meeting, the Entertainment Committee is planning to make it a big Spring Jinks.

## MARCH, 1928, MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Hotel Mark Hopkins on Tuesday, March 27. The meeting was called to order by President Harris C. Allen at 6:30 p. m.

The following members were present: Harris C. Allen, G. F. Ashley, Wm. Clement Ambrose, John Bakewell, Jr., Edward G. Bolles, Morris M. Bruce, Wm. K. Bartges, John H. Christie, Ernest Coxhead, Jas. S. Dean, John J. Donovan, Albert J. Evers, W. B. Farlow, Wm. I. Garren, W. C. F. Gillam, E. H. Hildebrand, Wm. C. Hays, Lewis P. Hobart, John Galen Howard, Lester Hurd, Creston H. Jensen, R. W. Jeans, Geo. R. Klinkhardt, Leffler B. Miller, Chas. F. Masten, Chas. F. Maury, A. McF. McSweeney, Jas. H. Mitchell, William Mooser, Jas. T. Narbett, E. L. Norberg, Sidney B. Newsom, Harris Osborn, Jas. W. Reid, Albert Schroeffer, Ralph Wyckoff, Clarence R. Ward.

Messrs. Andrew P. Hill and Mark T. Jorgensen were present by invitation.

## MINUTES

The minutes of the previous meeting were accepted as published.

## GENERAL BUSINESS

The Secretary read a letter from the Royal Institute of British Architects, inviting the members of our Chapter to the Conference at Bath on June 20 to 23, inclusive, of this year.

Mr. John Galen Howard submitted the following resolution on the sad death of our fellow member, Charles Peter Weeks, which occurred on March 24th:

"In the death of Charles Peter Weeks this community has suffered a heavy loss. Having come to San Francisco as a young man not long before the disaster of 1906, Mr. Weeks was in a position to lend an effective hand to the rehabilitation of the devastated city. His distinguished ability, training, and experience enabled him, later, to extend his activities as an architect throughout California, where the good influence of his work will be permanently felt. His fine public buildings at Sacramento and the group of his great hotels in San Francisco are, among others, monuments which give luster to his fame. His long and devoted service as an active

member of this Chapter, and his personal qualities, of steadfastness, sincerity, and warmth of heart, have endeared his memory to the architectural profession and to a large circle of friends.

"It is with deep sorrow that the Northern California Chapter of the American Institute of Architects records its loss and extends its sympathy to the widow and family."

The resolution was unanimously adopted and the Secretary was instructed to spread the resolution on the minutes and to send a copy to Mr. Weeks' family.

Mr. Wm. C. Hays submitted the following resolution:

"Whereas, The Northern California Chapter, the American Institute of Architects, learns that the construction now in progress at Grace Cathedral promises to be the forerunner of still greater activity; and

"Whereas, This Chapter recognizes as inherent in certain types of building enterprises (such, notably, as civic centers, expositions, cathedrals) that special significance which properly justifies their being fostered by our body; therefore be it

"Resolved, That this Chapter believes that this cathedral project offers to bring to our community a noble example of ecclesiastical Gothic architecture such as will enrich us in inspirational and cultural values;

"That the site is one offering a rare opportunity, and, further, that the studies already shown foreshadow a fabric of distinguished architectural character, destined to become another of those major accomplishments in which the people may well take pride."

The resolution was unanimously adopted and the Secretary was instructed to send a copy to the bishop of the diocese.

The following delegates were elected to the Sixty-first Annual Convention at St. Louis on May 16, 17, 18 next: Messrs. John Galen Howard, Warren C. Petry, James Narbett, Henry H. Gutterson, Jas. S. Dean, F. J. DeLongchamp and Harris C. Allen. Mr. Will G. Corlett was elected first alternate delegate, and the entire Institute membership of the Chapter as other alternates.

The President announced that the State of New York is considering a law that places the State architect under the jurisdiction of the State engineer. In accordance with a national movement of the Institute, a resolution was passed, instructing the Secretary to write a letter of protest to the proper officials in New York State.

The President announced the election of Mr. W. G. F. Gillam to Chapter Associateship, and the appointment of Mr. Lester Hurd on the Membership Committee.





### DECORATIVE NOTES [A SERIES]

#### *A Miracle of Modern Re-nais-sance*

For many years the walls, ceiling, columns, of this entrance hall stood in plaster finish, painted in a monotone of pale tan . . . They have now blossomed forth, transformed into a brilliant, colorful expression of the Italian Renaissance . . . relief ornament in antique gilt . . . charming panel motifs in soft but rich colors . . . columns veined in black and gold and lacquer finished to an amazing effect of marble . . . mirrored panels to double the values of space and color . . . this hall now fulfills its function par excellence . . . Clinton Cafeteria, Flood Bldg., San Francisco.

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# INSTITUTE AND CLUB MEETINGS



## SAN FRANCISCO ARCHITECTURAL CLUB

The April meeting of the San Francisco Architectural Club was held on the evening of March 4th. The business session was given over to the discussion of minor and miscellaneous business matters. The class committee chairman reported that the engineering class has increased its membership to 15, and the class in principles of architectural details, which started with five members, now has 14.

The annual club picnic will be held May 6th at Marshall's Park, Saratoga.

Two speakers were present and the business session was cut short to give them suitable audience. The nature, uses and possibilities of Tennessee red cedar were briefly explained by a Mr. Watts, representing the Tennessee Red Cedar Company. The second speaker was a Mr. Slack, who is attached to San Quentin Prison as an instructor in the department for industrial and trade training among the inmates of that institution. Slack presented an interesting discussion of the work and progress made by the classes in drafting and construction work that have been held for some years now. It is the purpose of this instruction to give its students an understanding and practical working familiarity with the simple fundamentals of drafting and construction work so that upon their release they will experience little difficulty in obtaining well-paying employment and even being able to fill minor positions of responsibility. The classes have been growing in size from year to year and records of its former students show that the training received has, as a whole, been of constructive value to them in enabling them to relocate themselves in society and direct their lives along lines of positive and enduring value.

## ARCHITECTS' LEAGUE OF HOLLYWOOD

March was an exceptionally busy month for the Architects' League of Hollywood, being marked by the annual art exhibition of the organization and several special

luncheons, meetings and functions in connection with that event. The art exhibit which took place during the last two weeks in March was held in the California Art Club's quarters in Los Angeles, and was a signal success from the standpoint of attendance, excellence and variety of works entered. An average of 3000 persons daily attended the showing. It is also a point to be noted with some satisfaction that financial returns from the entrance fees charged were sufficient to pay all the expenses of the exhibition.

On March 21st Professor Verne O. Knudson, authority on acoustics, gave a talk on "Elementary Acoustics," which was voted most helpful and practical in its nature.

On March 29th the club had for a speaker Fritz Burns, vice-president and general manager of Dickenson & Gillespie, prominent realtors and subdividers of Southern California. Burns' subject was "Relations of the Architect with the Subdivider" and as a means of coordinating the efforts of these two workers, the speaker suggested what he termed subdivision boards of architectural control. Such boards, consisting of architects, would be appointed in given districts and it would be their function to consult and cooperate with any subdividers opening tracts in their district. Before approval would be given to the plans and marketing of the tract, it would have to meet such requirements of building restrictions, architectural restrictions, landscaping, etc., as the control board deemed suitable to the circumstances. The club members were favorably impressed with Burns' views and ideas and suggestions were made that the club lend him support in furthering his ideas.

\* \* \*

## ALAMEDA COUNTY SOCIETY OF ARCHITECTS

On April 2d the Alameda County Society of Architects assembled at a specially called luncheon meet for the informal discussion of a number of pertinent and pressing issues; chief among them being a consideration of ways and means by which the city of Oakland could be aroused in the question of planning for a suitable civic center. Since the first move relative to the fostering of such public interest logically lies within the architectural profession of the city, it was voted that President Chester H. Miller appoint a committee of three to organize an informal competition among Oakland architects for a comprehensive plan covering a group of civic buildings and their surrounding settings. Miller has named E. G. Bangs, W. R. Yelland and Harris Allen for this committee.

As a nucleus for a civic center, Oakland has possessed for some years a civic auditorium, located on the south side of East Twelfth street, directly across from and facing Lake Merritt. From time to time there has been talk of building a new museum to provide suitable quarters for one that for many years has been housed in an old frame residence on the shores of Lake Merritt. The Oakland library is a somewhat ancient building, situated on a downtown street, which was once a quiet residential district and an ideal and convenient site, but is now of a nondescript character, owing to the presence of business structures, apartment houses and broken-down residences. It will only be a matter of time when a city as large as Oakland and of such rapid growth will be forced to the issue of a new library building.

As yet it is doubtful if there is any general conception among the citizens of the city for the need and the crea-



## SPECIAL COMMITTEES

Mr. Wm. I. Garren reported for the Committee on Quantity Survey. The committee found that it was not opportune to indorse the quantity survey at this time. The report was unanimously accepted.

Mr. E. L. Norberg reported the completion of three standard symbol sheets and stated that further work is in progress by the Committee on Drafting Room and Office Standards. The intention of presenting these symbols for national adoption was announced.

Mr. Mark T. Jorgensen reported for the Committee on Organization of State Association of California Architects, and read the proposed preamble of the constitution.

## PROGRAM

The President called on Mr. Lewis P. Hobart, who gave a most interesting history of the design of Grace Cathedral and a description of its principal features and details.

Mr. James Mitchell gave an informal talk on residence planning.

Mr. Andrew P. Hill, head of the Division of School Planning of the State Department of Education at Sacramento, spoke to the Chapter on his work in his recently created position in the department, and on school planning in general. The profession is particularly fortunate in having the cooperation of Mr. Hill in his constructive and helpful attitude toward the work of school planning.

There being no further business, the meeting adjourned.

\* \* \*

## MYRON HUNT HONORED BY PASADENA CITIZENS

Within the building for which he was being honored, Myron Hunt, Pasadena citizen and distinguished Southland architect, received the Arthur Noble medal, given annually for civic service and awarded to Mr. Hunt for his architectural work on Pasadena Public Library. With the donor of the medal in attendance and before an audience of several hundred people, Mr. Hunt received the honor at the hands of Clayton R. Taylor, chairman of the board of city directors, following glowing tributes to his art and ability by Dr. Leslie E. Learned, rector of All Saints Episcopal Church, and George A. Damon, consulting engineer.

Emphasizing in one more particular the ever-developing spirit of æsthetics characteristic of the community, Arthur Noble must have taken pride in seeing the medal for 1927 bestowed with such unanimity of opinion on an architect whose fame has spread beyond the city and whose work had a decided influence in the development of California architecture. Californian, indeed, did Mr. Hunt classify the beautiful structure which brought him the golden token of the city's esteem; and while it was for his achievement in creating the library building during the late year that the award was given, the speakers implied that the honoring of Mr. Hunt was in reality the recognition of intangible ideals that would have an interest for generations yet to come.

\* \* \*

## ANNUAL ALUMNI EXHIBIT

May 7th will mark the opening of the annual exhibition of the School of Architecture, University of California, of the work of its alumni. The exhibition will be open two weeks and will consist of photographs and plans of executed works and perspective sketches and plans of the school's graduates of any year. The showing will be hung in Architectural Hall, located close to the north gate of the California campus and will be open continuously during the two weeks.

\* \* \*

The Gypsum Industries, 844 Rush street, Chicago, announce publication of a new treatise on "Gypsum Partition Tile." Copies will be supplied on request to above address.

A \$1,000 scholarship, designed to promote the development of architecture in wood, has been made available in the College of Architecture, University of Washington, Seattle, by the West Coast Lumber Bureau.

In giving the scholarship, the bureau recommended that it be awarded to the outstanding junior in the College of Architecture at the University during the latter part of the winter quarter, and that during the following spring quarter the student selected familiarize himself with the lumber industry of the Pacific Northwest, the different woods, mill methods, gradings, etc.

The student, according to the plan, will then spend two months at the Fontainebleau School of Fine Arts, near Paris, France. From there he will go to Switzerland, where he will study wood construction and prepare measured detail drawings of at least two outstanding chalets. The bureau has recommended that when the student returns to complete his school work, the material he developed under the terms of the scholarship be published and made available to architects and others interested.

Members of the University's architectural faculty have awarded the scholarship to Jack Peterson.

\* \* \*

Architectural draftsman wishes position. Over 25 years' experience in architects' offices in San Francisco and Los Angeles; mostly San Francisco; competent on plans, elevations, sections, scale details and full-size details; good designer; good on free-hand drawing, perspectives in pencil, ink or water color. Quick and neat worker; have samples of work and recommendations to show if granted interview. Married. Willing to work for *very low terms*. Address Box F, Pacific Coast Architect.

\* \* \*

Introduction of ultra-violet-ray glass on the Pacific Coast for use in homes, office buildings, schools and hospitals in place of ordinary window glass, is announced by W. P. Fuller & Co. The value of this glass, known as Helioglass, lies in the fact that it transmits the ultra-violet rays of the sun along with light, whereas ordinary window glass excludes the health-giving rays.

\* \* \*

Architect H. A. Minton, Bank of Italy Building, San Francisco, is preparing preliminary drawings for the first unit of a three-story and basement reinforced concrete school building to be erected in San Francisco by the St. Bridget's School. The total cost will be \$350,000.

\* \* \*

Architect Clarence Tantau, Shreve Building, San Francisco, is preparing plans for a two-story frame and stucco residence to be erected in the Seacliff District by Mr. Allan MacDonald of the firm of MacDonald & Kahn, contractors, Financial Center Building, San Francisco.

\* \* \*

Architect William H. Weeks, Hunter-Dulin Building, San Francisco, has been commissioned to prepare plans for a four-story and basement steel frame and brick apartment building to be erected in Berkeley. Building to cost \$115,000.

\* \* \*

Architect Arlos R. Sedgley, and William R. Erskine, Associate, formerly located in the Kerskhoff Building, have moved to 816 Architects Building, Los Angeles.

\* \* \*

Architect H. C. Nickerson announces a change of address to 224 Security Building, Pasadena, California.

\* \* \*

Gerald J. Fitzgerald, architect, has moved to 112 Upper Terrace, San Francisco.

\* \* \*

Architect H. Roy Kelley is now located at 1102 Architects Building, Los Angeles.

Bartholomew spoke briefly on pertinent Seattle issues, city planning problems in other cities and how they are being met and answered several questions put to him by those present.

The Washington Chapter members are now engaged in an advertising experiment of some interest, which seems to be productive of constructive results. The Seattle Post-Intelligencer had been running in its Sunday editions a small-house plan service of poor architectural character. Upon protest from the Chapter the paper agreed to discontinue this and turn the space over to the Chapter for advertising and illustration of good small-house work. The Chapter's contract runs for six months and already Mr. Loveless of the Advertising Committee reports that a number of inquiries have been received by him about the small houses shown in the Post-Intelligencer. Mr. Vogel, chairman of the Public Information Committee, has a scrap book of clippings on the Chapter and the individual members, which have appeared since this campaign began running and as a direct result of it.

Recent additions to the membership roster of the Chapter are William Aitken, John T. Jacobsen and Albin Shay.

During the February business session, which this publication was unable to report, a letter from the Treasury Department, Washington, D. C., regarding employment of local architects on Federal buildings in Seattle was discussed. After considerable discussion, it was voted that President Ford appoint a committee to take up the subject with the Seattle Chamber of Commerce, which maintains an agent in Washington, D. C., and who in turn might be able to personally bring the matter before the Secretary of the Treasury and influence him in the desired direction.

Mr. Thomas, head of an investigating committee on the new King county jail, reported that his committee had held conferences with the mayor, the city council, police, health and judiciary departments with the result that it was now decided to add five more stories to the city-county building and to provide garage space under City Hall Park, keeping the construction sufficiently low so as not to interfere with the existing surface planting. It was voted that Chairman Thomas consult with the Citizens' Committee to ascertain if it would accept the advisory services of the Chapter in this proposed construction.

Mr. Thomas also gave an account of the work and progress of the Architectural Department and its students at the State University. The Chapter voted a competition, in which it would name the problem, supervise the judging and award the prizes. It was also voted that the Chapter make a contribution to the Traveling Scholarship Fund of the University.

\* \* \*

The Celotex Company have moved their West Coast Division offices to Los Angeles, where they will be located in the Architects' Building. Mr. Tom Sawyer, formerly manager of the New York Division, has been placed in charge of the West Coast Division. Offices have been opened in the White-Henry-Stewart Building, Seattle, and in the Sharon Exhibit of Building Materials, 55 New Montgomery street, San Francisco.

\* \* \*

Mr. Lawrence Keyser, 701 Parnassus ave., San Francisco, California, was granted a certificate to practice architecture by the California State Board of Architecture, Northern District, at their meeting held March 27th.

\* \* \*

The C. A. Dunham Company have moved their San Francisco sales office to room 232, Monadnock Building, and have appointed A. L. Burleson as manager.

#### NEW CAMPAIGN FOR MODERNIZING EXISTING HOMES

Final organization of a "Home Modernizing Bureau of the National Building Industries," with provisions for a central headquarters in Chicago functioning with a small executive staff and field organization and an initial budget of \$100,000 for 1928, will be undertaken at a meeting to be held at the Blackstone Hotel, Chicago, April 11.

This announcement is the outgrowth of the so-called National Home-Building Council, which was tentatively organized in Chicago, March 2. Thirty-one trade associations and other interests, representing as many industries in or allied with the building field, were represented.

A committee on organization has reported as follows:

"New construction today provides neither adequate nor sufficiently regular and dependable employment for the capital, the manufacturing facilities and the labor-force that constitute the industry.

"After long and careful consideration, leaders in the building field are convinced that a large, substantial and stable market for all types of building materials, equipment and labor can be developed through modernization of the millions of structurally sound, well-located American homes already existing, and that this activity will benefit new construction.

"The whole question now has become one of a practical method of developing that market profitably. While manufacturers, trade associations and similar interests realize the opportunities in this neglected field and are eager to participate in a plan to further their own interests and to support the furtherance of modernization, there must be a central point of control to overcome the usual lost motion, avoid confusion, provide means for co-ordinated activity, and actually to stimulate such work in communities where it is most needed and most susceptible of profitable development.

"The following activities are planned:

"1. A national publicity campaign: (a) Direct distribution of press-material; (b) Mobilizing the support of newspapers, magazines, banks, civic organizations, women's clubs, public officials, educators and other major influences; (c) Supplying press-material, publicity and business building plans to these local agencies.

"2. Local campaigns: To devise a standard plan for, and to establish local bureaus, coordinating all local groups and interests.

"3. Sales coordination: Development of methods and plans in which the sales organizations of the cooperating groups may participate.

"4. Practical coordination of advertising and publicity efforts.

"5. Speakers' bureau: For national conventions in each industry and other meetings."

This outline of a tentative plan of action, together with the revised proposed constitution of the organization, have been submitted to those invited to the next meeting. Members of the acting committee believe that the project now is in a state of complete preparation for definite action, and contemplate that the new organization will be active within the next few weeks, adding impetus to the nation's impulse to bring its old homes up to date and point out ways by which the various units in the building field may coordinate their sales activities with the movement.

\* \* \*

Hunter and Hudson, consulting engineers, announce the removal of their offices from the Rialto Building to 41 Sutter street, room 718, San Francisco.

\* \* \*

Architects Fitzhugh and Byron, Phoenix, Arizona, have been commissioned to prepare plans for a \$200,000 church to be erected by the First Baptist Church of Phoenix.



tion of a plan whereby the existing auditorium, the talked-of museum, the inevitable library and such other public structures as the future cultural progress of the city may require will be grouped in a location eminently fitted to provide a background for them and so located individually as to provide a unified, logical, convenient scheme. A competition such as the architectural society proposes to sponsor will, at least, bring forth a composite picture to present to the public mind and thereby focus its attention upon the problem and the need for exercising foresight, rather than hindsight, in its ultimate solution.

#### LOS ANGELES ARCHITECTURAL CLUB

The regular monthly meeting of the Los Angeles Architectural Club, held March 20th, was designated as "Bridge Night" and given over to the discussion of design and construction of bridges.

Merrill Butler, engineer in charge of bridge design for the city of Los Angeles, spoke at some length on bridges, developing in detail many interesting factors involved in the design and construction of their several types. Illustrative of Butler's talk were displayed a number of blueprints, which have been prepared under his direction for Los Angeles bridges. There were also on display drawings and blueprints of the new Arlington Bridge, Washington, D. C., the work of McKim, Meade and White.

Professor Walter Sylvester Hertzog was also to have spoken on "The Historical Romance of American Bridges," but changed to tell of his experiences as a collector of rare books and manuscripts—a subject which he handled in a most entertaining manner.

President George P. Hales introduced 15 new club members, who have been enrolled as a result of the Bigger Membership drive now under way.

On March 31st the problem for the Fontainebleau Scholarship at the School of Architecture, U. S. C., and of the Los Angeles Atelier was given out. Funds for this scholarship were derived from the second annual architectural ball held in February by the Southern California Chapter, A. I. A., the Los Angeles Architectural Club and the Los Angeles Atelier.

#### OREGON STATE CHAPTER, A. I. A.

The time and attention of the Oregon State Chapter, A. I. A., during the month of March was, and for April as well, occupied with exhibitions and inspection tours of one kind and another. On March 24th the staff and students of the School of Architecture and Allied Arts of the University of Oregon were the guests of the Chapter upon a tour of inspection of buildings, recently erected in and about Portland, which possess unusual architectural merit or interest. The day was ended by a dinner and this occasion was rendered both amusing and hilarious by turning each one present into a society reporter of the affair. This was done by providing each diner with a typed resume of the day's activities and tour, and leaving blanks in which were to be written appropriately descriptive adjectives. As reporters and journalists, the Chapter members and their young guests displayed unexpected versatility, thus leading the reader of a typical report to the conclusion that, while the great art of architecture may be the gainer through these people casting their lot with it, the great art of letters is in some respects probably the loser.

On April 1st there was opened in the Portland Museum an exhibit of the work of the staff and students of the School of Architecture and Allied Arts of the University of Oregon, which was sponsored by the Oregon Chapter, A. I. A. The exhibit was open until April 8th and during the week of April 9th was shown in the Meier & Frank Department Store, Portland, Oregon.

#### SOUTHERN CALIFORNIA CHAPTER, A. I. A.

The two hundred and thirty-second meeting of the Southern California Chapter, A. I. A., was held at the California Art Club on March 20th. An exhibition of architecture, allied arts and crafts at the Club and the attendance of members of the Architects' League of Hollywood added greatly to the interest of the meeting.

Mr. David J. Witmer, former Chapter President, was honored by the presentation of a gold watch from the Chapter and by a speech by Mr. Myron Hunt in which was expressed the appreciation of the members for the strenuous work and splendid personal attributes of Mr. Witmer.

A report was made by Mr. Walter S. Davis on a program prepared under the auspices of the Chapter for a Fontainebleau Scholarship and the announcement of the competition for this scholarship was presented to the Chapter. The program states that the issuing of the project, which is a Class A, Beaux Art problem, will be on March 31st, at the University of Southern California, that the closing date is May 14th, and that information may be secured from Mr. C. R. Johnson, School of Architecture, University of Southern California.

The attention of the Chapter was called to the campaign by the University of California for funds for its various schools and departments. Mr. Sumner P. Hunt addressed the meeting, urging the support of the architects so that the School of Architecture might share in the efforts and benefits of the drive. The history, objects and standard of work of the school were outlined by Mr. A. C. Weatherhead and the Chapter adopted a resolution pledging its aid to the School of Architecture.

President Pierpont Davis spoke on the Exhibition of Architecture, Allied Arts and Crafts under the auspices of the Architects' League of Hollywood and told of the splendid cooperation of the League with the Chapter. President Roth of the League and Mr. R. C. Flewelling responded in behalf of the League.

#### WASHINGTON STATE CHAPTER, A. I. A.

The March meeting of the Washington State Chapter, A. I. A., held March 1st, was marked by a discussion of "India, Her People, Customs and Architecture," by Fritz Kunz, who for some years resided in that country.

After discussing the geography and people of India, the speaker sought to show that its architecture is a logical expression of the dominant characteristics in these two factors. The most notable architectural works of the country are palaces and buildings devoted to religious purposes, and the form and design of these are symbolical interpretations of the religious and spiritual thought which figures so largely in the mind and life of the people and creative workers of this old civilization. Kunz had an abundance of photographs to illustrate his points and talk. Among these were some interior views of the famous Taj Mahal at Agra, not generally familiar or often seen in this country. These Taj Mahal interiors showed clearly the marvelous craftsmanship and design for which the building is world famous. Speaking of the structure, Kunz set it down not as an isolated phenomenon but a culmination of several preceding periods and phases in the architectural development of Indian thought and civilization.

On March 10th the Chapter called a special City Planning luncheon meeting. Harland Bartholomew, who was consultant to the Seattle Zoning Commission, was present in the city on that date and was the special guest of the Chapter. Besides a goodly number of the Chapter members, the luncheon was attended by several members of the Seattle City Planning Commission. An informal discussion on city planning problems took place and

# THE INSPECTOR

should be an assurance on the part of those owning land or contemplating purchasing land that they are not to be bound by restrictions unless they are logical and sane and are imposed only after dispassionate, fair-minded and authoritative discussion and with an imaginative view as to the future.

"Fundamentally I am interested more in traffic congestion than I am in skyscrapers, but as a tax commissioner and as a taxpayer, I know that our possible progress in New York City is based on a healthy and sound attitude toward building and that any disturbance of building conditions is going to affect the assessed valuations and the borrowing capacity of the city, without which the city will be unable to construct the many subways that it still needs before its transit system is even slightly complete.

"The taxable real estate on the island of Manhattan is this year assessed at \$8,212,387,595. It may interest you to know that \$850,000,000 to \$1,000,000,000 of this real estate consists of skyscrapers and the lands on which they are built. In other words, from one-tenth to one-eighth of the taxable value in Manhattan realty rests solely in the tall buildings.

"That our surface traffic congestion, with which we are troubled now, would be more speedily remedied if we had less divergence of view as to the causes, there is no doubt. One of the main troubles in the discussion of congestion has been the assumption by a great many very honest and disinterested persons that the problem is one entirely new. It seemed to surprise even men who had given considerable thought to the subject that the problem of traffic congestion in New York City goes as far back as 1796, when the agitation was over the fact that oxcarts were clogging the streets near the East and North rivers, in the neighborhood of the markets.

## LOVERS' LANE WITHOUT SKYSCRAPERS

"The elevated railway structures, when they were built in New York City, added to the congestion on the streets because it was necessary for flagmen to be located at important crossroads in order that riders and drivers might be warned that an elevated train was approaching, so that they might dismount and hold their frightened horses. Old engravings of New York as far back as 1831 when the city hardly extended beyond 'Lovers' Lane,' as Twenty-third street was then called, when there was not a skyscraper in sight or in mind, that the congestion was far greater than it is today in any point in New York City.

"In this 100 years in which congestion has been almost an ever-present problem, much progress has been made, although it is a curious thing that in our dealing with these problems so little attention is given to research and to the experiences of the past. We have made some—I should say, we have made many—beneficial advances in dealing with the problem of congestion. How much more we would have advanced if we had studied the past a little more carefully!

"It is only within the last 25 years that New York has had a traffic force. William Phelps Eno, who has contributed his time and his fortune to these problems, has stated that when he first began in 1900 his great work there were only six traffic policemen in New York. There are now 2000. And yet, when we go back and read our Roman history, we find in Tacitus, Livy, Suetonius and Dion Cassius that 2000 years ago the Romans had traffic policemen, that they had one-way streets, that they regulated commercial traffic, that they had set aside

official taxicab stands, and that in handling their congestion in the city of Rome they put in force other regulations that are only being discussed today for the first time in America.

"With never a skyscraper, there was more congestion in Rome than there is even in New York today. History shows that there was never any relation between congestion on the street and building into the sky; and if we want final, modern and clinching testimony as to how little the two subjects are related we have only to take note of the terrific traffic conditions in London today, where there is not a single skyscraper. Not only is the traffic congestion worse in London, where the arteries of the city spread out like the spokes of a wheel, than it is in Manhattan, a narrow island, but only two or three days ago Lord Lee of Fareham, chairman of the Royal Commission of London Bridges, stated that he very much feared that unless some solution is found London traffic will be practically at a standstill in ten years.

## APOLOGY FOR PROGRESS NOT NECESSARY

"I am one of those old-fashioned Americans who do not believe that it is necessary to apologize for believing that my country represents the greatest advance in civilization. We have many crudities, we have much to learn, but the spirit of America, I believe, is the spirit of progress. We are a little hasty in arriving at conclusions, not always thorough in our researches, and owe a great indebtedness to the Old World, and the old nations from whom we sprung, but with all my deference for old laws and traditions, I do not believe that we can afford for one moment to put a damper on the spirit of American invention just because what we are doing is new and because it is startling.

"American cities may be lacking in the beauty that is in the Old World cathedrals and Old World palaces—but American cities are rearing a beauty of their own, representative of that same passion for bigness and greatness that has characterized every great race in history, a passion that actuated the building of the pyramids in Egypt, the temples in Rome and Greece, the cathedrals in medieval Europe, and a passion that is absolutely uncontrollable and more noble in our day, for it is the expression of the freedom of what Lincoln called 'the plain people.' "

\* \* \*

## ENGINEERS' LICENSE LAW PROBABLE

A State law in California to register and license professional engineers is asserted to be the objective of the California Engineers' Registration Association, formed in Los Angeles at a recent meeting of engineers from numerous California cities who attended the Western Road and Equipment Exposition.

This organization of engineers apparently plans to tackle a big job well worth the effort. That it will encounter difficulties and opposition is to be expected. However, a well-conceived program intelligently and aggressively carried out should go a long way toward overcoming all obstacles. That such a law is to be desired is not questioned. The success of the effort would depend largely on the program and the type of law to be considered, particularly on the presenting of ample facts to all professional engineers and related interests. Thought and action would have to be coordinated so that a proposed law, when presented to the State solons, would be backed by unanimity of opinion.



# THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE
COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN
VOLUME FOUR
[ SERIAL ISSUE OF THE INSPECTOR ]
NUMBER FOUR

## SKYSCRAPERS, A CONGESTION PROBLEM?

*New York Official Says, "No!"*

[ BY MARK C. COHN ]

*Expert Consultant on Housing and Building Regulations*

(This is the thirty-fourth of a series of articles on building codes)



SKYSCRAPERS, in spite of being maligned, legislated against, cussed and discussed, have continued to grow in number and height during the past few years. This leads to the probable conclusion that the economic aspects of building and the relation of skyscrapers to assessed valuation of property are factors, among others, which perhaps have not been fully considered in the light of past and present experience by those commissioned to write building codes often designed arbitrarily to limit heights of building. Many plausible sounding reasons have been expounded to justify repressive building legislation fixing limits for heights of various types of building. Frequently it is held that limiting heights of building is a prerequisite of solving the problem of congestion. It is, therefore, worth while to observe the viewpoint of one who appears to be eminently qualified to speak on this very important subject.

George Henry Payne, former journalist and editor, at present commissioner of taxes and assessments for New York City, and president of the City Traffic and Health Association of the largest city in America, in a recent discourse on the subject of the "Skyscraper and Congestion" before the convention of the American Institute of Steel Construction, brought out some interesting phases of this very interesting subject. Mr. Payne is quoted:

"Nothing in our national development is more curious than the way in which, for over 40 years, propaganda has been made against the American skyscraper and the way in which the American skyscraper has thrived—if we may use the word. An anti-skyscraper literature has been developed, and today it is almost impossible to go into any library in this country and not find books that denounce this American development from one or many angles.

"When America first began building skyscrapers, a most vigorous and astonishingly vehement protest arose. The main basis of the protest at that time was that the tall buildings were unsightly; that they violated tradition; that they made the city look freakish, and that they were not safe. Gradually this point of view was changed in some aspects, and people began to see that there was a great deal of beauty in some of the skyscrapers. Slowly

it was recognized that the skyscraper is an American contribution to the history of architecture.

"Later the skyscraper was attacked on the ground of health; that it shut out light and air. This phase, too, has passed, and today the skyscraper is under an attack—a vicious and formidable attack—on the ground that it is productive of congestion. One cannot read this record without concluding that back of all the agitation is a prejudice—a prejudice that has been ineffective, to a very large extent, when we see the progress that has been made in our country and the beautiful buildings that are being erected—some, of course, not as well conceived as others. Such a prejudice is not an unheard-of thing in history, and in the last 100 years has been provoked or associated with most of the inventions—machinery, railroads, and so forth—that have made our modern age distinctive.

"That such a prejudice should be so widespread and so deep-seated would be very serious if it did not occasionally take an amusing form. A short time ago I gave an interview in defense of the skyscraper to a New York paper, and it was rather amazing to find that I was accused not only of ignorance, of brashness, but there were even covert suggestions as to my sanity.

"The members of your institute have a very proper interest in the business aspects of the building of skyscrapers, an interest that is, however, in no way opposed and cannot be made even seemingly opposed to the interests of the citizens of every large city. There is no problem before the taxpayers of the large cities of America more important than the problem of congestion, and the endeavor to make the skyscraper bear the burden of the ills of congestion is only to defer the best solution of that problem. So long as we have a befogged and bemuddled discussion of congestion, with the skyscraper being blamed for ills of which it is innocent, so long will we mill around the problems of congestion without arriving anywhere.

"As one who has had a very serious and somewhat long interest in the subject of city taxation, it has been interesting to me to see the opponents of the skyscrapers disregard the important relation of the skyscraper to assessed valuation. These critics ignore the fact that progress in our large cities has been due to the building of skyscrapers and future progress depends on the continued building of large structures. It is necessary also that there

# ART IN IRON & BRONZE

## MEMORIALS IN METAL



WHETHER it be a monument or an inscription, for glory or for gratitude, for respect or for affection, it is beyond argument that the form of a memorial should be imperishable, so far as that may be possible in a world of events beyond complete control. Great monuments or buildings dedicated to the memory of man or the worship of Deity have been constructed, for many obvious reasons, out of stone; and even the hardest stone has often succumbed to the devastations of time, the elements, the forces of nature.

For smaller and more intimate memorials the use of metal has become hallowed by custom and choice. The recent excavations in Egypt and other cradles of the human race have disclosed some very wonderful mortuary ornaments and records in gold and bronze and other semiprecious metals. As time rolled on, the development of metal—and especially of bronze and iron—for memorial purposes became increasingly evident. Not alone the permanence of the material, but the ease with which it lent itself to the sculptor's



Flag Pole Holder, Portland, Oregon  
A. E. Doyle, Architect

*Executed by Sartorius Co.*

art and the record of inscription, the qualities of texture obtainable, the beautiful patina which weather brought to its surface, all fitted it for this particular function.

Whereas the carving of stone was fraught with danger up to the last moment, and subject to damage thereafter, with metal casting a model could be prepared in plastic material and brought to the last stages of perfection with ease and safety; then the process of reproducing it in cast metal form was comparatively simple.

While it may be argued that nothing can equal the actual handiwork of the sculptor, carved out bit by bit under the impulse of his genius, yet the surer touches to be obtained from plastic modeling and the effects of metal texture and color that can be secured by expert handling have their own quality of beauty and impressiveness. For work in bas-relief, especially, the material is remarkably adapted. The Pasadena flagstaff base (illustrated herewith) is an excellent example of these qualities; conceived as a whole by the late Bertram Goodhue, modeled by Lee Lowrie, it interprets fittingly the spirit of patriotism, sacrifice, grief, commemoration. Here was a fine coordination between sculptor, architect, ironmaster.





MEMORIAL FLAGSTAFF, PASADENA, CALIFORNIA  
BERTRAM GOODHUE, ARCHITECT; LEE LAWRIE, SCULPTOR

# IN THE PROFESSION

Architect Howard H. Wells, 1024 Melrose avenue, Los Angeles, has prepared plans for a two- and three-story concrete and steel store, shop and office building to cost \$200,000.

Architect Benjamin G. McDougall, 353 Sacramento street, San Francisco, is preparing plans for a frame and stucco bathing pavilion, Rio De Mar, Santa Cruz County, for the Peninsula Properties Company.

Architect S. Heiman, 58 Post street, San Francisco, has been commissioned by the San Anselmo Grammar School District to prepare plans for a one-story frame and stucco addition to the present school building, to cost \$50,000.

Architect Richard M. Bates, Jr., 660 South Vermont street, Los Angeles, is preparing plans for an eight-story class A hotel to be erected in Coronado by the Island City Hotel Company. The building will cost \$1,000,000.

Architects Reed and Corlett, Oakland Bank of Savings Building, Oakland, have been commissioned by Monterey county board of supervisors to prepare plans for a second unit to the county hospital at Salinas. The building will cost \$25,000.

Architects Blaine and Olson, 1755 Broadway, Oakland, are preparing preliminary plans for the frame and stucco Spanish type church for the First Presbyterian Church of Richmond. Building will cost \$90,000 and have a seating capacity of 700.

Architects Dean and Dean, California State Life Building, Sacramento, have been commissioned by Wright & Kimbrough to prepare plans for altering two-story building at Fourteenth and J streets, Sacramento. The building will cost \$100,000 and will be leased by Montgomery Ward & Company.

Architect Edward Eames, 353 Sacramento street, San Francisco, has prepared preliminary plans for a three-story class C high school and gymnasium building for St. Ignatius College, San Francisco. The building will cost approximately \$400,000 and will be built by Contractors Barrett & Hilp, 918 Harrison street, San Francisco.

Architect Frederick H. Reimers, 1624 Franklin street, Oakland, is preparing plans for a two-story Spanish type residence for R. H. Rennie, to cost \$25,000. House will contain ten rooms and three baths. The same architect is preparing plans for a one-story and basement English type residence for R. A. Wilson, to cost \$10,000.

Architect Albert H. Larsen, 447 Sutter street, San Francisco, is preparing plans for a 14-story and basement class A apartment building to be erected on the southwest corner of California and Laguna streets, San Francisco, by the American Improvement Company. The building will contain 268 rooms and will cost \$500,000. The same architect is preparing plans for a 12-story and basement class A apartment building to contain 216 rooms and to cost \$430,000.

Architect Charles Haynes, Melhorn Building, Seattle, Washington, is preparing plans for a 12-story fireproof office and store building to be erected at Brooklyn ave. and East Fifty-fourth st., and to cost \$450,000.

Architect Harris Allen, Ray Building, Oakland, California, is completing plans for a two-story hollow-tile class C undertaking establishment to be erected at Eighteenth and Grove streets, Oakland, for Mr. Virgil G. Caporgno. Building to cost \$60,000.

Architect Reginald C. Johnson, Architects Building, Los Angeles, has been commissioned to prepare plans for a swimming pool, bathhouse and tennis court, to be erected by the Santa Barbara Biltmore Hotel. These improvements will cost \$60,000.

Architect William H. Weeks, Hunter-Dulin Building, San Francisco, is preparing preliminary plans for three one-story reinforced concrete school buildings to be erected in Piedmont, Alameda county, and to cost \$500,000.

Architect Mark T. Jorgensen, 742 Market street, San Francisco, is completing plans for a two-story class C theater building with a seating capacity of 1500. It is to be erected in Merced for the Merced Theatre Company and will cost \$100,000.

Architect Arthur Brown, Jr., 251 Kearny street, San Francisco, is completing plans for alterations and additions to a residence in Hillsborough, San Mateo county, owned by Mr. Robert Miller. Improvements will cost approximately \$30,000.

Architects Grimes and Scott, Balovich Building, San Mateo, are completing plans for a two-story and basement frame and stucco residence of 11 rooms and 4 baths, to be erected in Baywood, San Mateo county, and to cost \$35,000.

## ANNOUNCEMENT

Bakewell and Weihe announce that they have opened offices at 251 Kearny street, San Francisco, for the practice of architecture. The firm consists of Mr. John Bakewell, Jr., and Mr. Ernest E. Weihe.

Mr. Bakewell is a graduate of the University of California and the Ecole des Beaux Arts. He has been for twenty-two years a member of the firm of Bakewell and Brown, which firm has designed numerous buildings of importance on the Pacific Coast, including the San Francisco City Hall, Pasadena City Hall, Berkeley City Hall, various buildings at Stanford University, the St. Joseph's Hospital, Stanford and Children's Hospitals in San Francisco, railway stations at Redlands and San Diego, the Pacific Gas and Electric building and the Temple Emanuel at San Francisco.

Mr. Weihe served in the offices of Bakewell and Brown from 1913 to 1919 and from 1923 to 1927. He won the Paris prize of the American Society of Beaux Arts Architects in 1919 and studied at the Ecole des Beaux Arts from 1920 to 1923.





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Architects Fabre and Hildebrand, 110 Sutter street, San Francisco, are preparing plans for a six-story class C brick hotel building to cost \$125,000.

\* \* \*

Architect Henry H. Gutterson, 526 Powell street, San Francisco, is preparing plans for a \$15,000 residence of nine rooms and three baths to be erected in Woodside, San Mateo county, for Mr. Dexter Tight.

\* \* \*

Architect Willis Lowe, 354 Hobart street, Oakland, is completing working drawings for a one-story reinforced concrete theater building to be erected in San Francisco and to cost \$50,000. Mr. Lowe is also preparing plans for a three-story frame and stucco apartment building to be erected in Oakland at a cost of \$70,000 and for a three-story apartment building to be erected in Alameda, to cost \$130,000.



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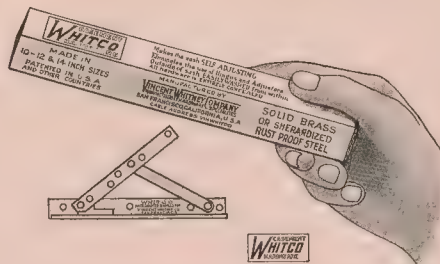
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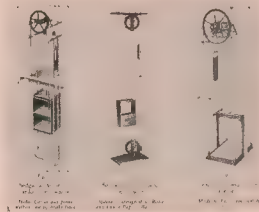
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### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

OF PACIFIC COAST ARCHITECT, published monthly at San Francisco, California, for April 1, 1928.

State of California } ss.  
County of San Francisco }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George H. Oyer, who, having been duly sworn according to law, deposes and says that he is the General Manager of the PACIFIC COAST ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of	Post Office Address
Publisher, Western States Publishing Corporation,	55 New Montgomery Street,
	San Francisco.

Editor, Harris Allen,

Managing Editor, None.

Business Manager, George H. Oyer.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Western States Publishing Corporation, 55 New Montgomery Street, San Francisco; George H. Oyer, 55 New Montgomery Street, San Francisco; A. Hoffman, 245 Battery Street, San Francisco; H. Collier, 245 Battery Street, San Francisco; Harolds Allen, 55 New Montgomery Street, San Francisco; N. Brydone-Jack, 1031 South Broadway, Los Angeles.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is: . . . (This information is required from daily publications only.)

Sworn to and subscribed before me this 22nd day of March, 1928.

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DEVELOPMENT of adequate facilities for training in architecture and the allied arts at the University of Southern California is to be assured by the erection of a building, capable of providing for 400 full-time professional students, and the endowment of chairs in architecture. Announcement of plans for the housing of the School of Architecture and the creation of an endowment fund was made by Arthur Clason Weatherhead, dean of the school, at a recent dinner at Los Angeles to which were bidden fifteen leaders in the architectural profession in Southern California.

The new building of the school is to be situated in the southern portion of the campus and across the street from the art museum in Exposition Park. In the galleries of this museum are to be assembled collections of period furniture and decorations which will be available for study in connection with class-room work. Current exhibitions of modern art and the wide variety of permanent collections in these galleries will be easily accessible to students in water color, drawing and design. The proposed school building, three stories in height, North Italian Romanesque in design, will be built to insure every comfort and convenience to the present and future generations of students. This building will cost, according to preliminary estimates, \$250,000, and its equipment, \$30,000.

In order to insure the highest type of intellectual leadership in the arts the school proposes to create two permanent and adequately endowed professorships, one in architecture and one in the allied arts. By this plan it is hoped that men of the highest standing in the profession may be attracted to Southern California to fill these chairs. Endowment of these two positions will involve the raising of \$200,000.

Steps are being taken to raise the funds needed to build this school and to endow the institution. A group of architects, representatives of the building interests and patrons of the arts are being called on to sponsor this enterprise. The plan was formally endorsed last week by the Southern California Chapter of the American Insti-

tute of Architects. In this formal resolution it was stated that "the present status of this school more than justifies the faith and effort of our profession in its upbuilding."

The School of Architecture in Southern California is the only school of collegiate rank west of Texas and south of Berkeley, California. Organized as a department of the College of Liberal Arts in 1919, elevated to a school in 1925, the number of students has increased from 12 in 1919-20 to 190 in 1927-28, and the teaching staff in that time has increased from one professor to a faculty of 14. In that time 44 students have been graduated with degrees in architecture or architectural engineering. Of this number 95 per cent have followed architecture as a profession.

In providing for a building, capable of housing 400 professional students and at least 200 part-time students from other colleges of the University, it is not the purpose of the school to build up its numbers. Since it is the only school of architecture in the Southwest, a section where building has become one of the major industries, the numbers applying for admission are naturally large and steadily increasing. The school will continue to accept only the most promising applicants and those who seem to possess sufficient ability to succeed in the profession.

Besides offering five-year courses in architecture and architectural engineering, the school has inaugurated a five-year course leading to a degree in Bachelor of Decorative Arts with a view of supplying the great and growing demand for first-rate designers and engineers. The school, in addition, plans to inaugurate in the future a five-year course in landscape architecture.

All these courses will be centered in the new school building. Arranged around a central court, provision is to be made in the building for five large drafting rooms, ten spacious and well-lighted studios, two lecture halls and a large assembly room, an ample exhibition hall opening into the court, and a library and reading room, devoted entirely to architecture and the arts, which will rise two stories in height. Full provision is being made also for adequate administration offices and service rooms.

\* \* \*

BOOK REVIEWS

"Specifications for a Hospital," by York and Sawyer. Notes by W. W. Beach.

Published quite frankly as an experiment, and not purporting to be a comprehensive work covering all types of hospitals and their equipment, this book will nevertheless be welcomed by architects as a model which will be of great value in preparing plans and specifications for any hospital. Floor plans and details of various special departments are given, and a careful index.

It is stated that this is the first of a series of volumes reproducing specifications from well-known offices, of buildings constructed by them.

"Specifications for a Hospital," York & Sawyer, Architects. The Pencil Points Press, Inc., N. Y. Price, \$6.00.

"Plastering, Plain and Decorative," by William Millar. This work, now in its fourth edition, seems to be one of those perennial authorities such as Kidder, but limited instead of general in its scope. It is hard to imagine anything connected with the plastering craft which is not covered here, historically, technically, with most complete data as to methods and materials. Mr. Millar was himself a plasterer, descendant of a long line of plasterers, and has been writing and rewriting his book since 1880. Containing 278 illustrations and many diagrams, it should be valuable to architects as well as to the plastering craft, in these days when plastering is so much to the fore.

"Plastering, Plain and Decorative," by William Millar. Dodd, Mead and Co., 443 Fourth Ave., New York. Price, \$15.00.

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### Tile Irregularly Laid

1. Short "roughing tile."
2. Double eaves (9" lower cover tile).
3. Lead flashed vent pipe.
4. Metal flashing against vertical wall.
5. Metal flashing method used with brick walls.

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HEREWITH is shown a section of a sample roof laid with moderate irregularity. The introduction of short "roughing tile" (1) at random throughout the field helps greatly in obtaining the textures of old Spanish roofs. At (2) is shown a section of "double eaves," the lower cover tile being either 6" or 9" long and wired to the field strips or roof sheathing. A typical lead pipe flashing is illustrated at (3). The aprons of these flashings should be 18" square with the lead tube in the center long enough to allow of being hammered into the top of the pipe. Pipe flashings are invariably supplied by others and installed by the tile roofer. At (4)

and (5) are shown two methods of flashing against a vertical wall at the side of a tile roof. A trough is formed in either case about 8" high on the wall side, about 4" or 4½" wide and turned up 1½" to 3" on the field side. In some cases the flashing is made to bend over the first field strip, but this is unnecessary. The plaster of the wall may be carried down into the trough of the flashing or in the case of a brick wall, small aprons are cut and applied as shown at (5). Copper is recommended as the ideal flashing material, but galvanized iron is most frequently used because of the saving in cost. Further details of flashing, etc., will be shown on this page next month.

*New Catalog, showing full details of construction, will be sent on request.*

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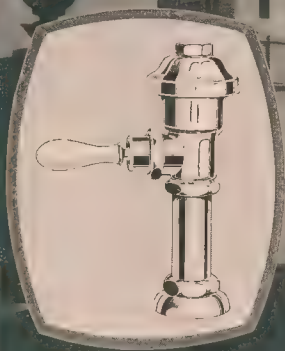
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## CONTENTS

The Los Angeles City Hall.....	George P. Hales, Architect 13, 14
Editorial .....	41
Architectural Competition for Columbus Lighthouse.....	43
Monthly Bulletin, Northern California Chapter, A. I. A.....	45
Institute and Club Meetings.....	46, 47
The Inspector	
State Development Association Begins Building Code Work.....	Mark C. Cohn 48, 49
Buildings for the Iberian-American Exposition.....	51
In the Profession .....	53
Pacific Coast Manufacturer Develops New Type of Flooring.....	55
Art in Iron and Bronze.....	61
Index to Advertisers.....	75

## ILLUSTRATIONS

Sketch, Cathedral Entrance, Rouen, France, by Lionel Pries, Architect.....	Cover
Rotunda Chandelier, Los Angeles City Hall.....	14
Airplane View, Los Angeles City Hall.....	15
Los Angeles City Hall. John C. Austin (John C. Austin & Frederic M. Ashley), John Parkinson (John Parkinson & Donald Parkinson), and Albert C. Martin, Associated Architects.....	16-37
Public Service Building, Portland. A. E. Doyle and Associate, Architects.....	38, 39
Floor Plan, House for Mr. Warrington. Robert Stacy-Judd, Architect.....	40
Buildings for U. S. Government, Seville, Spain. Wm. T. Johnson, Architect.....	44
Examples of Art in Iron and Bronze.....	60-62

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### THE LOS ANGELES CITY HALL

[BY GEORGE P. HALES, ARCHITECT]



THE NEW Los Angeles City Hall will be the principal unit of the projected Civic Center, which the city of Los Angeles intends to set apart for the erection of city, county, Federal and State buildings. The Civic Center cannot be of the usual type, as it will be on a hillside and the City Hall is at the base of the hill with its center axis running east and west through the center of the Civic Center.

The Building Ordinances of the city of Los Angeles state that no building in the municipality shall exceed 150 feet in height; but a special dispensation was given for the construction of the City Hall, as it was felt that one dominating feature or landmark would be of value for reasons too numerous to mention and which would only be of interest to the residents of this locality.

The property on which the building is situated is 400 by 800 feet, bounded by four streets, two of which are principal traffic arteries. The base of the building is 250 by 430 feet; its average height is 440 feet, and contains 28 stories. The sub-basement is not what is usually known as a sub-basement, as the floor of it is only 4 feet below the "Main street" level. The upper floors are devoted to the several departments, as indicated by the plans shown herewith. The tower extends to a height of 452 feet above Main street. From the base to the twenty-third floor it is 100 feet square, and of lesser dimensions above this point. The flanking wings of the tower, or the limit-height portions, are each 64 feet wide, and 113 feet 6 inches long, measured from the outer wall of the tower.

A terrace at the ground-floor level bounds the building on three sides and extends beyond the wall lines a distance of 20 feet, thus forming an appropriate base for the structure. A light-colored granite of remarkable quality, quarried in California, is used for all facades from ground and sidewalk levels up to a point immediately above the third-floor line. That part of the granite forming the terrace walls is of varied

hues, so arranged as to form a pleasing transition from the ground upon which it rests, thereby furnishing an appropriate background for planting. The facades of the building above the third-floor line are faced with terra cotta of tone and texture harmonizing with the granite used below. This facing material has a semi-glazed surface to better resist the ravages of time.

The style of architecture might be termed as Italian Classic. No attempt, however, has been made to adhere to strict lines of any particular type of architecture; the thought being to design a building most appropriate to both the climate and traditions of Southern California.

Forming the central and predominating feature of the structure is the tower, upon the apex of which the airway beacon, dedicated to Colonel





Charles A. Lindbergh, is placed. This glistening white tower, in appearance similar to a campanile, with its vertical lines and a peristyle around the upper stories, is so designed that the effect as viewed from distant points is impressive—standing out as a striking silhouette against the sky.

The principal entrance is from Spring street and is approached by means of two broad tiers of granite steps leading to the colonnaded front of the forecourt. The importance of this entrance is emphasized by the heavy masonry pylons at the abutting ends of the colonnade. Their plain wall surfaces will form appropriate backgrounds for two heroic statuary groups, which may be placed on the granite pedestals. Over this colonnade there is a heavy frieze in the stone, 75 feet long and 9 feet 6 inches high. It is proposed that this frieze shall be carved in deep bas-relief, forming a richly sculptured panel depicting some appropriate historical sequence.

Colonnaded passages on three sides of the open forecourt form means of access to the secondary entrances. Tiled groined arches compose the ceilings, while the walls are paneled, between granite stiles, with decorative faience glazed tile of local manufacture. Interesting inserts are placed in these panels, depicting several of the city industries, viz.: The Motion Picture, Machinery, Automotive, Oil Production, Building, Shipping, Airplane, and Printing.

The monumental main entrance to the building, from the forecourt, is of Greek design. An ornamented architrave frames the opening and is surrounded by richly sculptured consoles, cornice and entablature. Space, also, has been left in the frieze for sculpture in bas-relief. Carved in the granite over the portal are the following inscriptions: "Let us have faith that right makes might" by Abraham Lincoln, and "Righteousness exalteth a people" by Solomon. Framed by the stone embellishments described above are the bronze doors, with panels in sculpture, commemorative of events in the history of the city.

Entering the building from the forecourt on Spring street, one comes into the vestibule, the walls of which are faced with cream-colored limestone, imported from France. This material extends from the floor to the spring line of the vaulted ceiling. At the north and south ends of this room are large niches to accommodate statuary of heroic size. Two panels of glazed faience tile have been inserted in the walls of the vestibule—one containing the names of the members of the City Council of Los Angeles for year 1927, and the other the names of the Mayor and those of the members of the Board of Public Works, the architects of the building and the general contractor, all of whom were directly responsible for the erection of this monumental

structure. The barrel vaulted ceiling of this vestibule is paneled and coffered. Rich in color, with its dull reds and golds, softened with touches of blues and greens, this ceiling is appropriately decorated. Symbolic figures, rendered in monochromes on a dark background, portray Law, Justice, Charity, and kindred subjects.

After passing through the main entrance doors one enters a rotunda 60 feet square, extending through three stories of the building, and being surmounted by a dome 38 ft. 6 in. in diameter.

The floor of the rotunda, the passages and the vestibule is of marble of many kinds, colors and shapes, laid in geometrical designs and forming a complete scheme of intricately shaped circular patterns, interlaced bands and checkered fields. Placed immediately in the center of the floor of the rotunda is a bronze insert representing an old Spanish caravel such as plied the Pacific in the early days. The sky and sea, as pictured by marble surrounding the ship, are both natural and

[Continued on page 42]

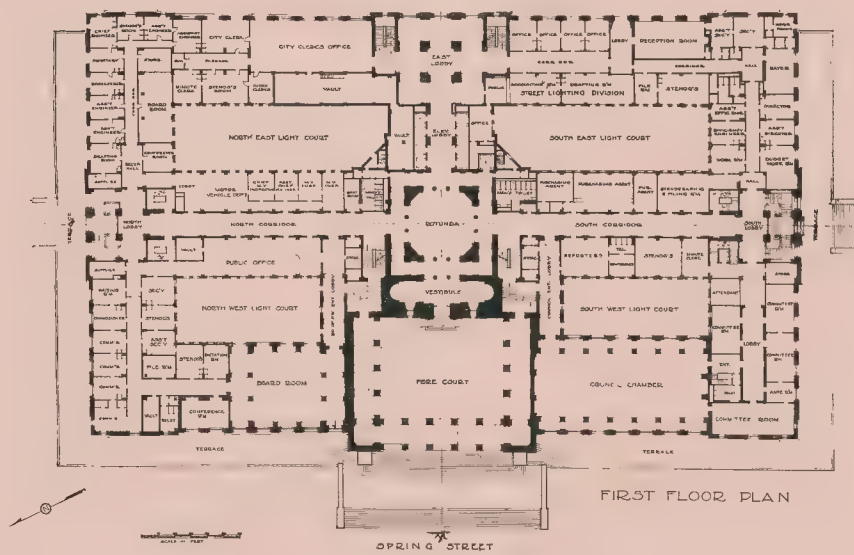
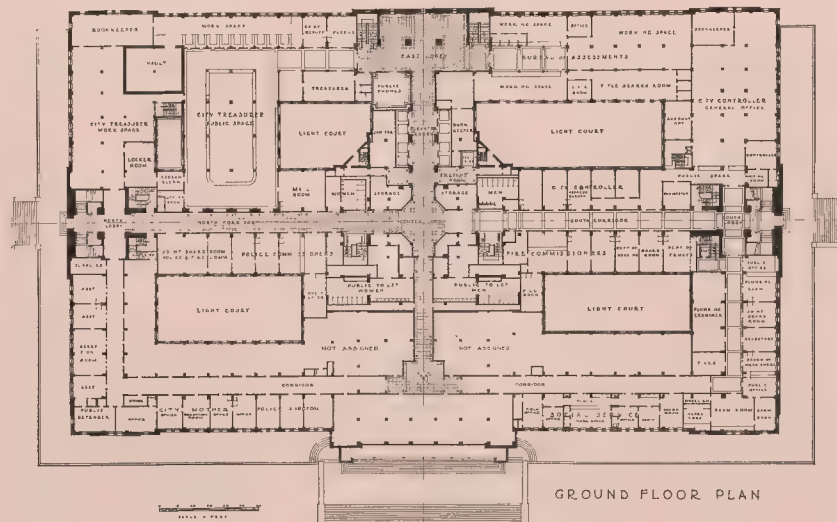


Rotunda Chandelier, City Hall, Los Angeles



AIRPLANE VIEW, CITY HALL, LOS ANGELES, CALIFORNIA (THE NEW HALL OF JUSTICE IS SHOWN ON THE LEFT)  
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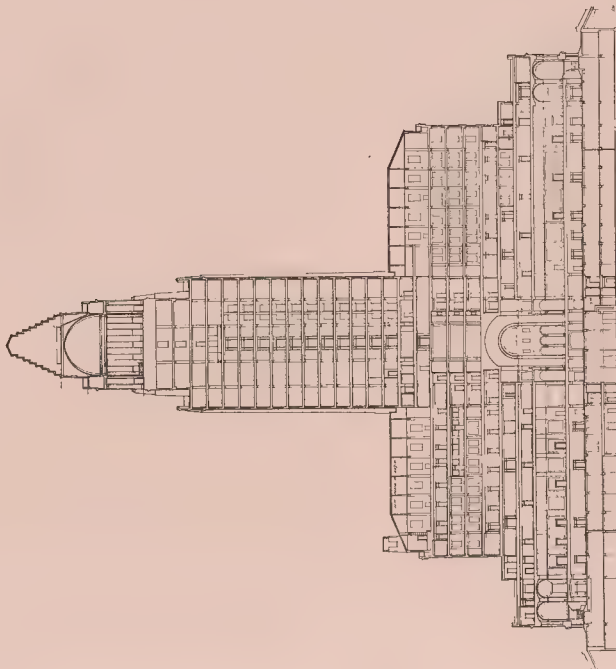




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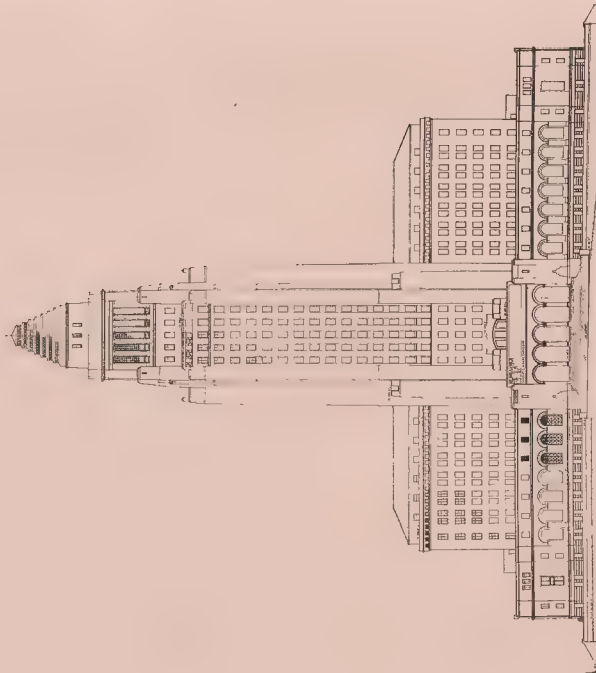
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LONGITUDINAL SECTION, LOS ANGELES CITY HALL

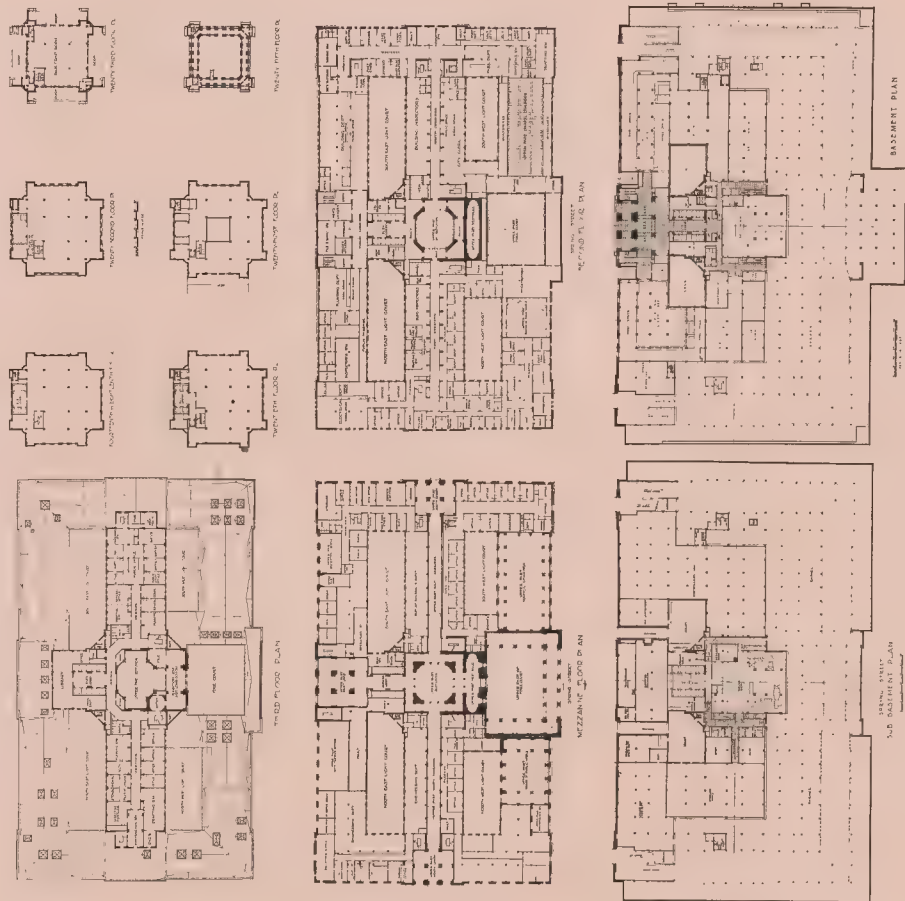
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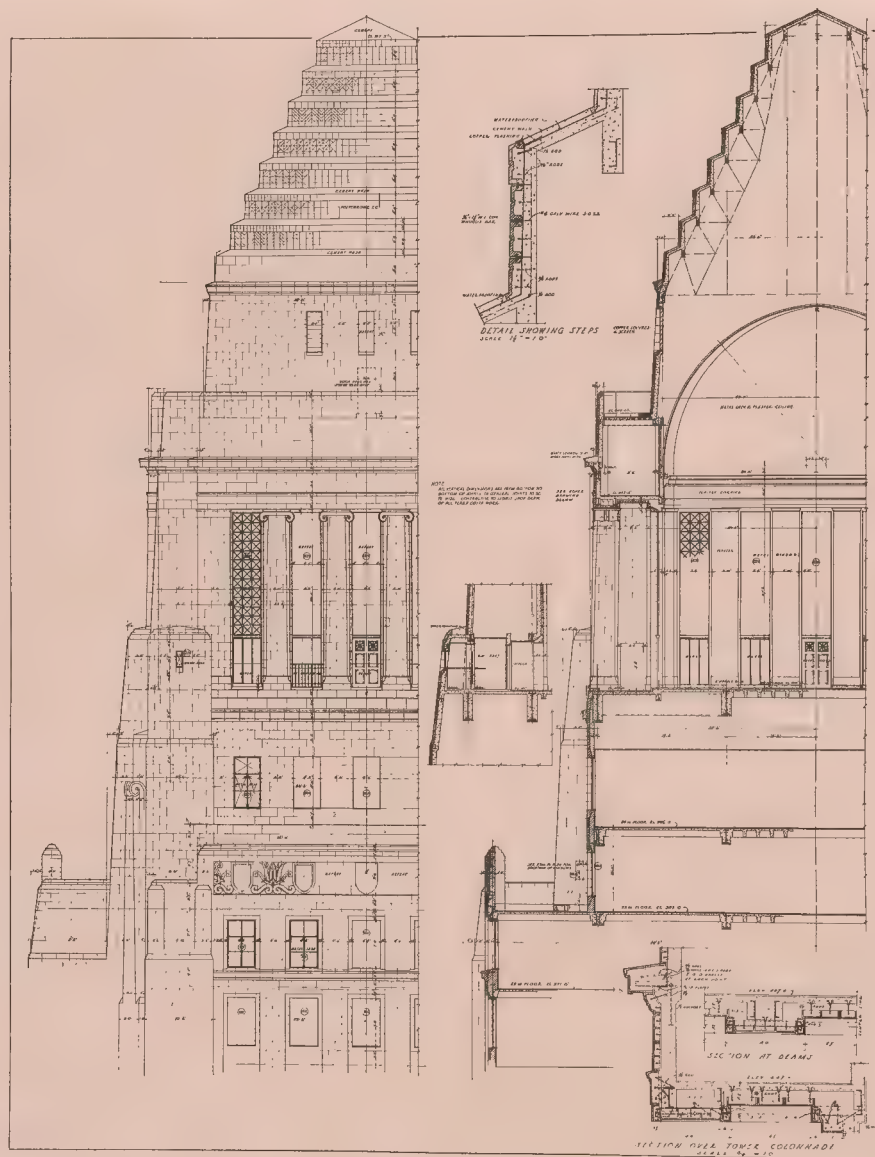


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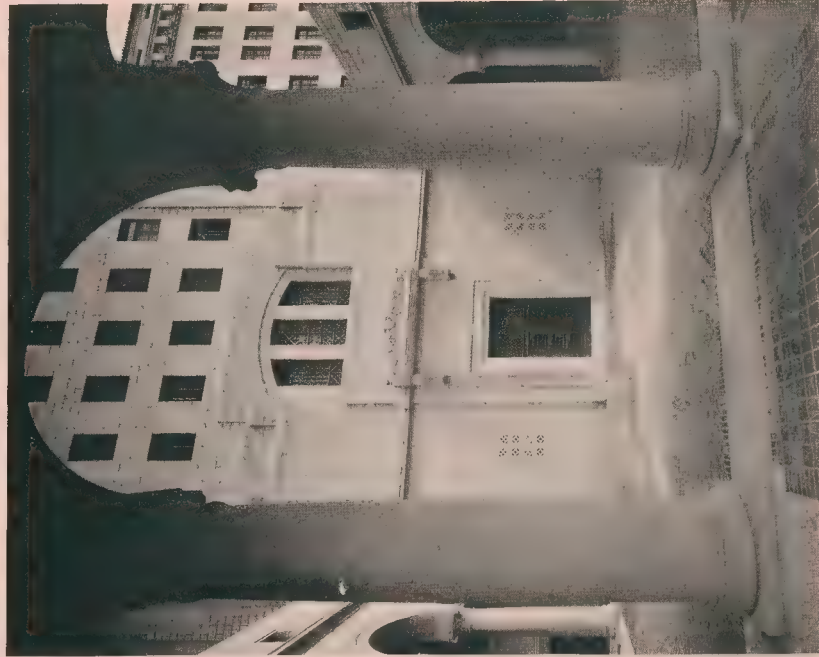


UPPER PORTION OF TOWER, LOS ANGELES CITY HALL  
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TOWER, CITY HALL, LOS ANGELES, CALIFORNIA  
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MAIN ENTRANCE AND FORECOURT, CITY HALL, LOS ANGELES, CALIFORNIA  
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ARCADES IN FORECOURT, CITY HALL, LOS ANGELES, CALIFORNIA  
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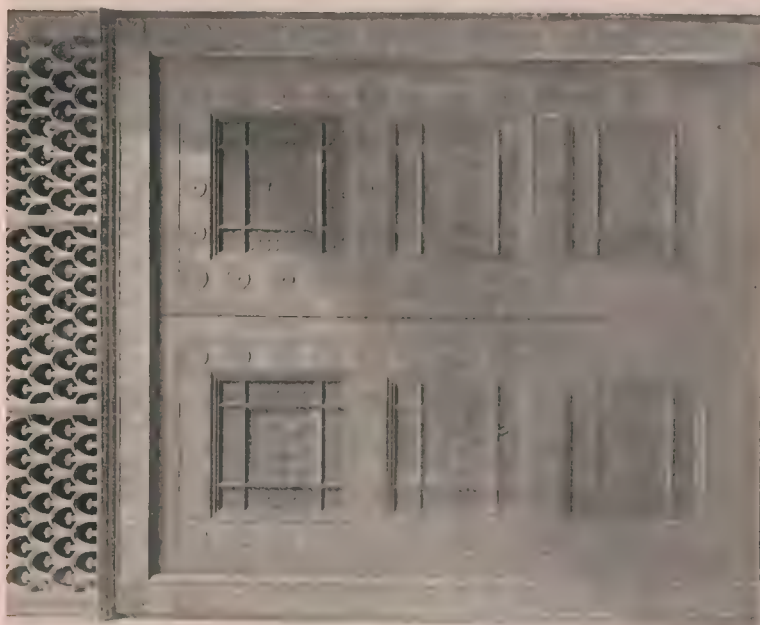


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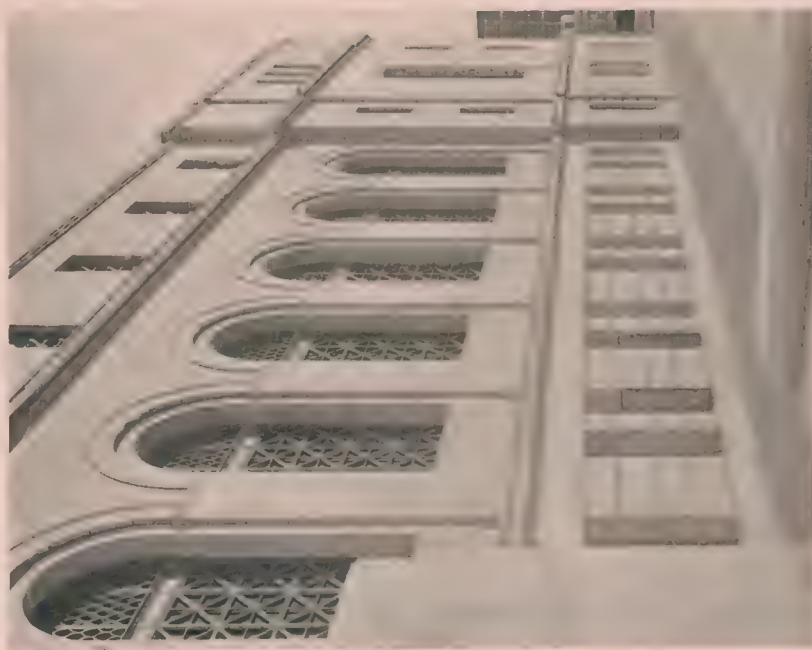


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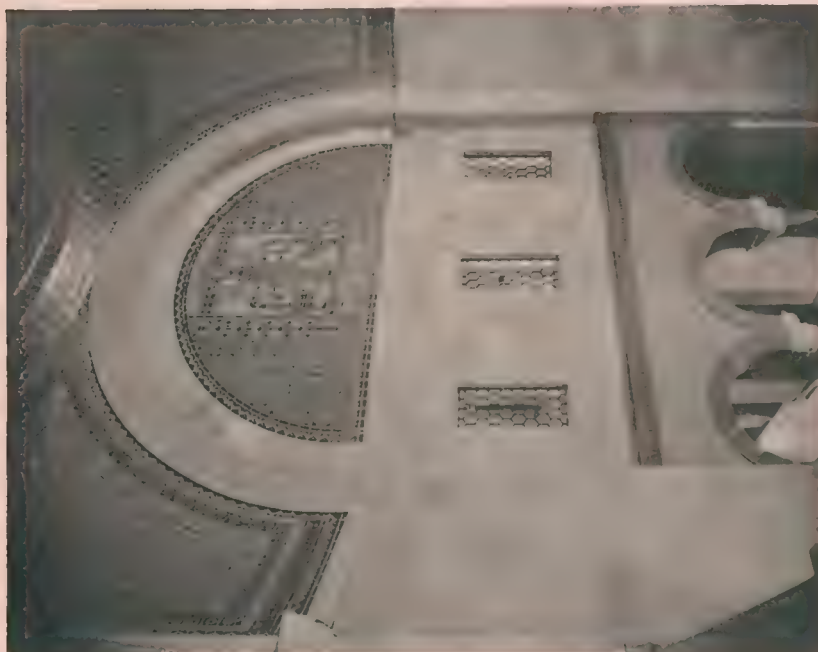


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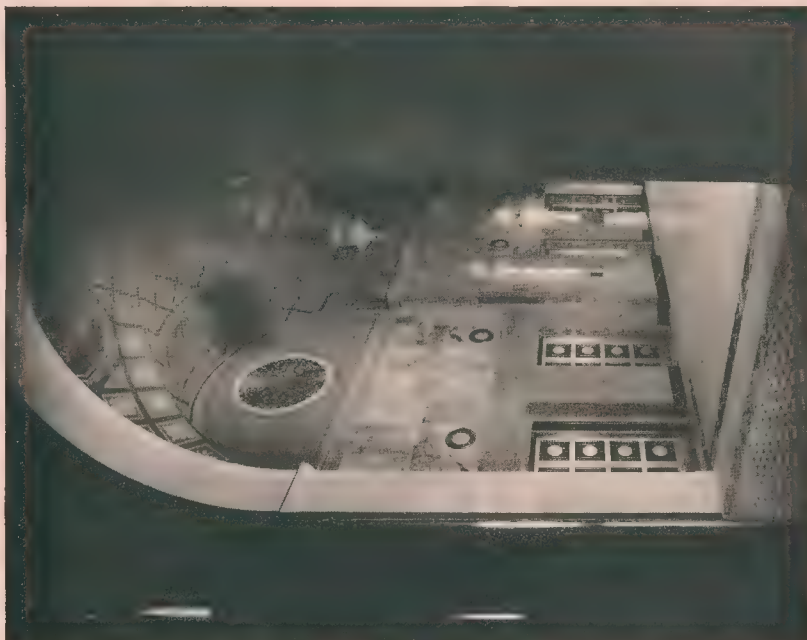


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SOUTH LOBBY, STAIR HALL—ELEVATOR HALL, FIRST STORY, CITY HALL, LOS ANGELES, CALIFORNIA  
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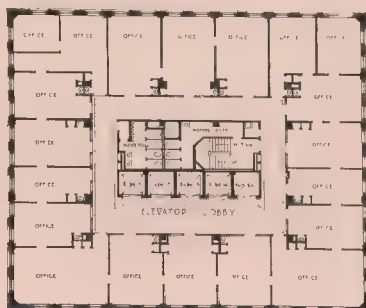


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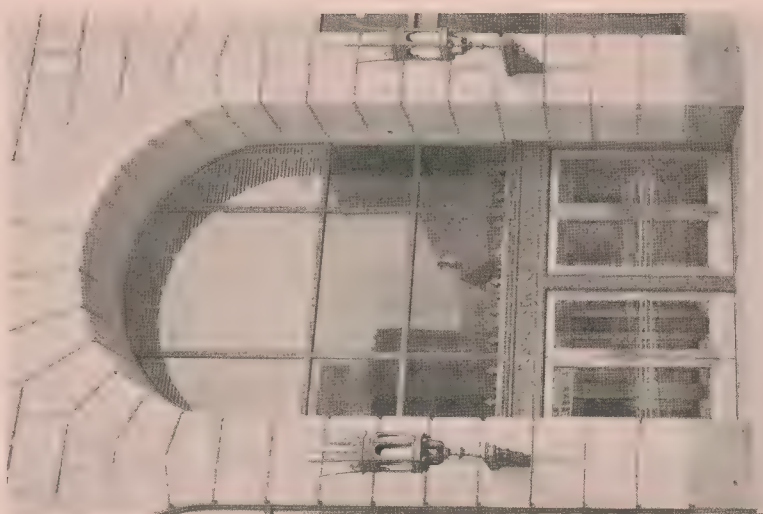
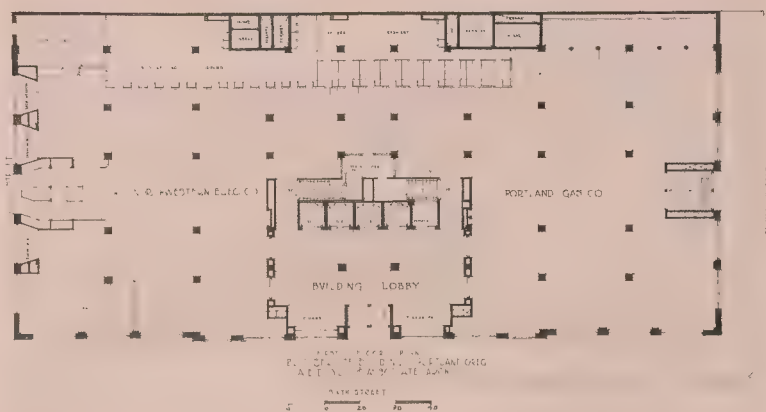




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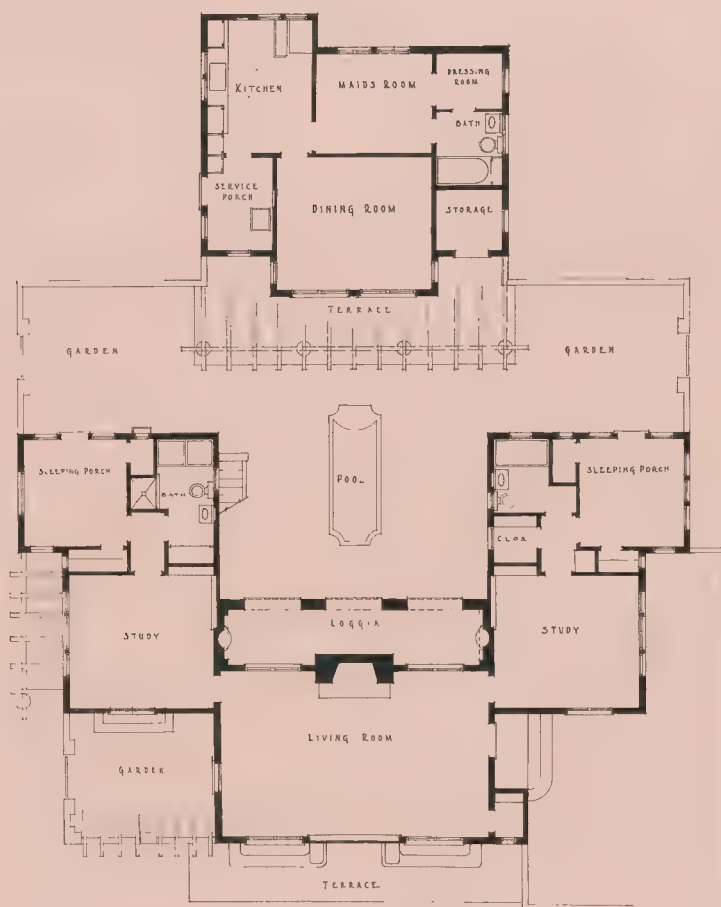


TYPICAL FLOOR PLAN



MAIN ENTRANCE—FIRST FLOOR PLAN, PUBLIC SERVICE BUILDING, PORTLAND, OREGON  
A. E. DOYLE AND ASSOCIATE, ARCHITECTS





FLOOR PLAN, HOUSE OF MR. WARRINGTON, OJAI, CAL.  
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## EDITORIAL.

### *Our Environment*

**S**PEAKING about the influence of architecture upon the community, in his inaugural address as president of the Royal Institute of British Architects, Mr. Walter Tapper said: "Great architecture possesses all the human virtues, dignity, modesty, restraint . . . the public must have these virtues if they are to be expressed in architecture. Take that of dignity. He would be a bold man to maintain that this today was a common virtue, and to my mind it is the main reason why so much architecture lacks that quality."

One wonders if Mr. Tapper had been touring America. Architectural merit in individual buildings is increasing at such a rate that one can almost see the improvement from day to day; it is no slow and gradual development now, but rather a sudden flowering into architectural bloom, a sort of Burbanking process of forced growth; prepared for, indeed, by intensive study and experiment, much as Luther Burbank produced his new varieties of plants. But how many streets in American communities present an architectural ensemble which has these qualities—dignity, modesty, restraint?

It is quite possible that, if all the streets of a community did qualify to this standard, our modern life would be singularly out of keeping with its environment. It is difficult to breathe on great heights, in rarefied air. Americans are not noted for modesty or restraint, although they can achieve dignity on occasion. If architecture reflects the contemporaneous civilization, then our kaleidoscopic street-fronts are fulfilling their function in registering a record of the Jazz Age. And much of this satisfies the most of us; more than that—the greater the variety, the sharper the contrasts, the more enthusiastic the popular response.

It is a sobering thought. And yet, though it would be stupid not to recognize and admit our shortcomings, it would be just as stupid to become pessimistic and fatalistic about it. There is so much intelligence, so much mental keenness, about the American people, that their standards change—are raised—almost in spite of themselves; and once the public realizes a thing is bad, its vogue vanishes. A public perception of street seemliness can be sensed already, gathering like fog, almost invisible until it thickens, takes shape and fills the air.

Starting with our civic centers, our memorial plazas, our boulevards by river, lake or sea, the lessons of example, of comparison, will sink in to the public consciousness, and a few more generations will not be so apt to echo the complaints of our contemporaneous critics.

\* \* \*

### STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

A general meeting was held on May 8th in Los Angeles under the auspices of the Southern California Chapter, A. I. A., attended by over two hundred architects. At this meeting a resolution was unanimously passed appointing a committee to arrange organization, policies and methods of a State association of California architects, in co-operation with the existing similar committee in Northern California.

This action definitely assured the formation of a State-wide body, consisting of all architects practicing in California, having as its object the enforcement of the State acts to regulate the practice of architecture, as a measure of public welfare and to raise standards of architectural design and construction.

The Organization Committee consists of William Richards, chairman; Winsor Soule, vice-chairman; Matt Piper, secretary; John S. Seibert, G. Stanley Wilson, A. M. Edelman (secretary of the State Board S. D.), Pierpont Davis (president Southern California Chapter, A. I. A.). Delegates from the Northern California committee were Frederick H. Meyer, William I. Garren, John J. Donovan, Albert J. Evers (secretary State Board) and Harris C. Allen (president Northern California Chapter, A. I. A.). Mr. V. O. Wallingford, architect of Phoenix, Arizona, also attended the committee conference. Details of the organization will be made public at an early date.

\* \* \*

It is the aim of the publisher to show representative types of work done by architects in the West. It is sometimes very difficult to choose editorial material, not because of a lack of subjects, but, on the contrary, because of such a volume of really good material.

In the June issue we will publish over fifty plates of small California homes and the July issue will contain a number of new church buildings.



## THE LOS ANGELES CITY HALL

[Continued from page 14]

unique. The walls of the rotunda and its surrounding passages, like those of the vestibule, are of French limestone, known as Laboux-a-Grains, a material which is quarried under water. There are ten monolithic marble columns of various kinds in the rotunda, so placed as to give color and richness. The four on the west side are of Curly Green, Tinos, Purple Levanto and Red Levanto, respectively; those on the north side of French Graiotte and Verde Campan Melange; the pair on the east Red Corial Clair and Verde Campan Melange; the two on the south Rouge Acajou and Rouge de Rance. These wine-colored columns support marble arches, cornices and the pierced and carved marble balustrades at the second-floor level.

The barrel vaults, domed ceiling, and pendentives are faced with acoustic tile of a tan color, with patterns of faience tile worked in



Bronze Seal, Floor of Rotunda,  
City Hall, Los Angeles, California

and arranged in a highly decorative manner, with figures symbolizing the various attributes of the municipal government. There are eight such subjects represented by human figures grouped around a central point—these figures signifying Art, Science, Government, Protection, Trust, Education, Health, and Law. The three lunettes, formed by barrel vaults piercing the dome, are representative of Justice, Government, and the city's patron saint, Our Lady Queen of the Angels.

Adjacent to the rotunda is located the elevator lobby, where access may be had to the two banks of four elevators each, which handle the main vertical traffic in the building. The bronze elevator doors of ornate design are framed with Red Verona marble trim. Marble pilasters of French Pink and walls of Saint Genevieve Rose, extending to the spring line of the arched ceiling, form the wall surfaces of this lobby. The decorative ceiling is lined off in geometrical panels of gold and blue. The principal feature of this ceiling is a central panel whose subject of

mythological figures is emblematic of the indomitable courage, perseverance and progressive spirit of the people of Los Angeles. Other panels with symbolic subjects contained thereon are representative of Motion Pictures, Industry, Commerce, Agriculture, and Art. All of these subjects are rendered in gold and outlined in green on a rusty-brown background.

Extending to the north and south on the long axis of the building, from the rotunda to the open stair lobbies at the extreme ends, is the principal corridor or hallway. Architecturally treated with marble paneled walls and an ornamental ceiling, this hallway is featured in a simple and restrained manner. The Saint Genevieve marbles forming the walls are in panels, framed with heavily veined French Napoleon. These panels are divided by pilasters of Botticino marble. The ceiling of these corridors is an unbroken barrel vault, ribbed with flat projections at the pilasters. The ceiling is 24 feet to the extreme height or crown of the vault. The separating ribs are richly decorated with alternating designs.

Both the north and south entrance lobbies are identical in architectural treatment, but differ in the manner in which the ceilings are decorated. Pink Kasota stone forms the balustrade of the staircase and also the mouldings at the elevation of the first floor. The walls are covered with French and Bond Pink Tennessee marble, with Botticino marble piers and pilasters. Panels of decorative faience tile form the wall features in the several sections. Entrance to these lobbies is obtained from outside terraces, through bronze sliding doors and secondary swinging doors. The south lobby ceiling is treated with a deep blue and is ornamented with bands and medallions in brilliant colors, which have been heightened by the liberal use of gold. The ceiling of the north lobby is similarly treated, except that mulberry tones form the background for the decorations, instead of the blue used in south lobby.

The Mayor's suite is situated in the southeast portion of the first floor. Because of its favorable exposure to the sun, and the additional advantage of facing the park at the south, its environment is cheerful, restful and quiet. This suite is entered from the east lobby, through a corridor. The first room of importance is the outer lobby. Lofty, with a magnificently decorated barrel vaulted ceiling, and floored with a checkered pattern of marble, this room is in keeping with the group of rooms of which it is a part.

The featured room of the Mayor's suite is the large reception or waiting hall, the length of which is 42 feet, the width 22 feet and the height 20 feet 6 inches. The appearance of this hall is enhanced by a panel 9 feet high forming a wainscoting around the entire room. The architectur-

ally treated fireplace and mantel on the south and the ornate portal on an opposite point furnish added interest in the room. The floor is of teak, which is laid in random fashion, with walnut dowels employed as the means of securing the teak to its base. The ceiling is entirely of redwood, with massive girders and crossbeams. The painted decorations of the ceiling consist of various coats of arms and emblems placed at intervals, and borders and other compositions of color harmony.

By referring to the plan it will be seen that the elevators are all in one group; four of them extend from the basement to the twentieth floor, and from that point one of the elevators is employed to transfer passengers to the top floor.

The entire building will be usable. The part referred to as the tower is 110 feet square, and every part has been appropriated to some civic use.

In planning the building great care has been taken in establishing the offices used by large numbers of people on the main floor, such as City Council Chamber, Board of Public Works, City Assessor, Tax Collector, suites for the Mayor and for the City Council—all are within walking distance of the main entrance.

There are two rooms, one to the south and one to the north of the central rotunda, to be used by the City Council and by the Board of Public Works. These rooms have been treated in an architectural way; the walls of oak, the ceilings beamed with oak, and the floors of teak.

The actual floor area of the building is 856,000 square feet, nearly 20 acres; of this amount 500,000 square feet are available for departmental use, 137,500 square feet in garage; balance in corridors, lobbies, shops, service and toilet rooms.

The volume of building is about 12,000,000 cubic feet; dead weight, 95,000 tons.

There are 29 levels accessible to public and above them 3 levels for machinery, tanks and chimneys.

The tower is designed as a separate structure consisting of fan-braced bents at right angles, supported on a single reinforced concrete footing 115 feet square and 6½ feet thick, resting on stiff blue clay. At every story from the tenth to the twenty-fifth the outer walls have an elastic joint to avoid transmitting of loads to filler walls and to allow for sway and for expansion caused by temperature changes.

Due to differences in elevation of the site it was possible to provide entrances at 3 different levels. From the lowest level short ramps lead up and down to the garage, which has space on two floors for over 500 cars.

Four spacious light courts insure ample daylight to all rooms facing them.

#### ARCHITECTURAL COMPETITION FOR COLUMBUS LIGHTHOUSE TO BEGIN SEPTEMBER 1ST

Washington, May 3.—September 1st has been fixed as the date on which the architectural competition for the Columbus Memorial Lighthouse, to be erected in the Dominican Republic through the cooperation of the Governments and peoples of all the nations of the world, will begin, according to an announcement made today by the Permanent Committee of the Governing Board of the Pan American Union entrusted with this matter.

The architectural competition for the lighthouse will be divided into two stages, the first of which will be opened to all architects without distinction of nationality. The second stage will be limited to the ten architects whose designs are placed first as a result of the first competition. The first stage of the competition will continue until April 1, 1929, when all drawings must be in Madrid, Spain. An International Jury of three, to be selected by the competing architects, will meet in Madrid on April 15, 1929, for the first award. The authors of the ten designs placed first in the preliminary competition will each receive \$2,000 and these winners will then re compete for the final award. There will also be ten honorable mentions of \$500 each.

In the second competition \$10,000 will be paid to the author whose design is placed first, who will be declared the Architect of the Lighthouse; \$7,500 to the author of the design placed second; \$5,000 to the design placed third; \$2,500 to the design placed fourth, and \$1,000 to each of the other six competitors.

In announcing the dates of the first competition, the chairman of the Permanent Committee of the Governing Board of the Pan American Union, Hon. Orestes Ferrara, Ambassador of Cuba at Washington and representative of Cuba on the Governing Board, said:

"The Permanent Committee has fixed these dates for the first stage of the competition in order that architects throughout the world may have ample opportunity to inform themselves of the conditions governing the competition, to prepare their drawings, and to have them in Madrid in time for the first award. As the Memorial to the Discoverer will be erected through the cooperation of the Governments and peoples of all the nations of the world, the Permanent Committee is most anxious that architects of all countries participate in the competition. It is for this reason that the opening date of the competition has been set for September 1st. New applications to compete are constantly being received, and as other architects may wish to enter, it is desired to give them ample opportunity to file their applications before the competition is inaugurated.

"The Committee of the Governing Board of the Pan American Union now has in preparation a report containing complete details of the conditions that will govern the competition. The report will be issued in Spanish, French and English. In order that the competing architects may have this book at approximately the same time, no distribution of the book will be made until just before the competition is scheduled to begin on September 1st. It is also proposed that the books intended for those competitors residing in more distant countries shall be mailed sometime prior to those intended for competitors nearer Washington. Given the world-wide nature of the competition, it is the desire of the Permanent Committee to establish conditions that will insure equal opportunity to every architect, irrespective of where he may reside."

It has also been decided by the Permanent Committee that the Memorial will include, besides the lighthouse feature, a memorial chapel and a museum. It is believed that it will be possible to secure for such a museum a large number of objects including manuscripts connected with the great navigator's life and voyages.





ABOVE, LEFT TO RIGHT—THE CONSULAR BUILDING, THE EXHIBITION BUILDING AND THE CINEMA BUILDING,  
SEVILLE, SPAIN

BELOW—THE PERMANENT CONSULAR BUILDING, SEVILLE, SPAIN

# NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

## OFFICERS

HARRIS ALLEN, President  
HENRY H. GUTTERSON, Vice-President  
ALBERT J. EVERS, Sec.-Treas.



## DIRECTORS

JOHN REID, JR., three years  
JAMES S. DEAN, three years  
EARLE B. BERTZ, two years  
FRED H. MEYER, two years  
J. S. FAIRWEATHER, one year  
W. C. HAYS, one year

## NEXT MEETING

The next meeting of the Northern California Chapter, the American Institute of Architects, will be held on May 29, at 6:30 p. m., at the Mark Hopkins Hotel. Dinner will be served at \$1.50 per plate. Details of the program and special activities of the meeting will be announced at a later date.

## APRIL, 1928, MEETING

The regular meeting of the Northern California Chapter, A.I.A., was held at the Mark Hopkins Hotel on Tuesday, April 24, at 6:30 p.m.

The following members were present: Wm. Clement Ambrose, A. Appleton, Geo. A. Applegarth, Harris C. Allen, Wm. K. Bartges, E. G. Bangs, Howard E. Burnett, Will G. Corlett, John J. Donovan, Jas. S. Dean, Ernest Coxhead, A. J. Evers, W. B. Farlow, Wm. I. Garren, W. C. F. Gillam, Wm. C. Hays, Ernest Hildebrand, Ellsworth Johnson, Mark T. Jorgensen, Geo. R. Klinkhardt, J. H. Mitchell, A. McF. McSweeney, Chester H. Miller, F. H. Meyer, E. L. Norberg, Harris Osborn, Warren C. Perry, John Reid, Jr., Wm. O. Raiguel, T. Paterson Ross, Roland I. Stringham, Albert Schroeffer, Clarence R. Ward, Ralph Wyckoff, L. M. Upton, W. R. Yelland.

Guests present were: Dr. Ali-Kuli Khan, Prof. Harry W. Shepherd, Henry C. Collins, Geo. E. Ralph, Chas. L. Bowman, Austin Sperry, T. E. Johnston, C. F. B. Roeth, G. D. Merner, L. Zellensky, Mr. Heidt, John Beuttler.

## MINUTES

The minutes of the previous meeting were approved as published.

## GENERAL BUSINESS

The Secretary announced new members as follows: Institute members, Roland I. Stringham and Eldridge T. Spencer; Associate, Mark T. Jorgensen. Also, that Mr. Smith O'Brien's resignation had been accepted, with regret.

## SPECIAL COMMITTEES

Mr. Norberg reported for the Committee on Drafting Room and Office Standards. It was moved and carried that the symbol sheets be presented by our delegates at the Sixty-first Convention, for adoption.

The Secretary reported that the Committee on State Association of California Architects is hoping for cooperation from the Southern California Chapter and will not proceed further until this is arranged.

## PROGRAM

Mr. Austin Sperry was a most welcome guest and sang for us as only he can sing.

Dr. Ali-Kuli Khan, formerly chief diplomatic representative of Persia to the United States, member of Persian

Peace Delegation to Paris, minister plenipotentiary to Poland, emissary to Constantinople, commissioner-general for Persia at the P.P.I.E., and a distinguished authority on Asiatic art, spoke most interestingly of the responsibility of architects and on the fine arts of Persia, sketching its characteristics and origins. The Chapter is indebted to him for a most scholarly and inspiring message.

The Chapter was then surprised by a radio concert through the courtesy of Mr. Don Lee over KFRC.

The histrionic talent of the Chapter was displayed in a short but effective pantomime entitled "Companionate Marriage" or "It's a Strong Jane That Has No Yearning." Mr. Allen acted as announcer; W. C. Perry, the Villain, D. Signer; Mark Jorgensen, the Heroine, Annie Job; Clarence Ward, the Father, Owner O. Job; W. B. Farlow, B. J. Talker; Mr. Beuttler, Archie Tect; Harris Osborn, the Policeman.

There was an exhibit of Persian art by Dr. Ali-Kuli Khan; also an interesting exhibit of small models of homes and buildings by Miss J. C. Mesick.

After several more songs by Austin Sperry, the Spring Jinks adjourned.

Respectfully submitted,

ALBERT J. EVERS, Secretary.

\* \* \*

The following letter has been received by Mr. Albert J. Evers, Secretary of the Northern California Chapter, American Institute of Architects:

"Will you be good enough to call to the attention of your members the fact that the Architectural League of New York extends a cordial invitation to such members of the Northern California Chapter who may desire to become nonresident members? A number of architects from all over the country have occasion to visit New York. The Architectural League now has its own home and it offers to its members, resident or nonresident, bedrooms, a very good restaurant and a complete clubhouse situated in the architectural district of New York.

"Initiation fee for nonresidents is only \$10, and their annual dues are but \$15.

"Anyone desiring to join will please communicate with the Membership Committee, Architectural League, 115 East Fortieth street, New York City."

\* \* \*

The following architects have been granted certificates to practice architecture in the State of California by the California State Board of Architecture: Reddick H. Bickel, Clift Hotel, San Francisco, Calif.; Richard A. McLaughlin, 618 Twentieth avenue, San Francisco, Calif.; Benjamin Schreyer, 1211 Russ Building, San Francisco, Calif.; James Glenn Day, 1839 Catalina avenue, Berkeley, Calif.; Arthur D. Janssen, 8152 Fairfax avenue, Oakland, Calif.



# INSTITUTE AND CLUB MEETINGS

## SAN FRANCISCO ARCHITECTURAL CLUB

The San Francisco Architectural Club held its regular monthly business meeting May 2d, at which time several committee heads reported upon their respective departments. The Secretary's report showed a promising financial condition for the Club and an increased bank balance, owing to the fact that all members whose dues were in arrears have recently paid them up. The Secretary's report also showed the recent addition of six new members. Renewed activity in the Atelier and Order Class was reported by the heads of these groups. Bertel Lund of the Atelier has been awarded a class "A" rating by the Beaux Arts Institute of Design, an honor he well merits by the originality of his work and his faithfulness to it.

Following the business meeting, Ira Springer initiated four new members. This event was one of much informal merriment since the four entrants appeared in smocks showing visible signs of strenuous wear and tear. The garb was permitted because it appears that no one of the four novice members possessed the usual formal dress outfits, common to such solemn occasions. Ed Demartini was in charge of the luncheon and refreshments and these were served after the initiation ceremonies.

May 6th the members of the Club, their wives, families and friends journeyed to Saratoga Park for the annual spring picnic. In all the crowd numbered about 200. The Dickey Master Tile Company had previously presented the Club with a beautiful cup to be awarded to the winning side in the Architects vs. Engineers baseball game. A team composed of the Atelier members and the Architectural Detail Class defeated the Engineers with a score of 9 to 0, and thereby achieved the cup. Besides the ball game there were several other contests, consisting of a Kiddies' Treasure Hunt, tug of war and ladies' race. Harry Langley captured the gate prize and was awarded with one large and woolly dog.

\* \* \*

## SOUTHERN CALIFORNIA CHAPTER, A. I. A.

Two features of exceptional instructive value marked the April meeting of the Southern California Chapter, A. I. A. Illustrating the laws and forces of static and vibration that are utilized by sleight-of-hand and card-trick artists, F. B. Nightingale, an engineer, entertained the Chapter members with some remarkable demonstrations of this art so mystifying and illusive of understanding to the average layman and theater audience. Captain Dudley S. Corlett, an English officer of wide travel, presented a discussion on Mayan architecture, which he illustrated with lantern slides. Captain Corlett traced the history of the Mayan principles and noted a certain similarity to the Egyptian pyramids from the point of structural excellence. The manner in which Mayan design differs from Toltec and Aztec was also well brought out, while the monoliths and skill in carving of the Mayans were subjects treated at some length by the speaker.

Sumner Spaulding, who heads a committee to stimulate interest in the starting of period rooms in the Museum of History, Science and Art, reported on the progress being made toward this end. Stiles O. Clements, who functioned as the host of this occasion, was unanimously commended for its success and interest.

## THE LOS ANGELES ARCHITECTURAL CLUB

New headquarters of the Los Angeles Architectural Club have been established at 510 Architects' Building. This office, with Miss Virginia Smith in charge as executive secretary, is wholly designed to be of service to members. An Employment Bureau for draftsmen and a Small-House Plan Service have been started. By carrying on a publicity campaign it is hoped that the public can be made to appreciate the need of employing architects on small homes.

The April meeting of the Club was held on the 17th at the California Art Club, Olive and Hill. The Architectural Club was welcomed by E. Roscoe Schrader, president of the Art Club, who explained the aims of his organization. Bruce Findlay, assistant superintendent of Los Angeles City Schools, was the speaker of the evening. He discussed his recent trip to historical places in Washington, D. C., and Boston, and stressed the modern school's purpose of building better American citizens. A most interesting talk on historical buildings in the West Indies was given by J. Earle Johnson, who spent six years there in the work and study of architecture.

Future meetings promise to be greatly entertaining. For May, Clark W. Baker, Sr., of San Francisco has been engaged to speak on "Illumination in Relation to Architecture." He will use his own apparatus for his demonstrations. And for June, Mr. Johnson will speak in more detail on architecture in the West Indies, discussing the beautiful interiors of the ancient cathedrals there.

The traveling exhibition of student drawings, sponsored by the Beaux Arts Institute of Design and displayed at the Architects' Building, was keenly appreciated by the architects and general public who saw them. These, winning designs representing five universities, were the best architectural work in the United States.

The exhibit room of the Architects' Building has been chosen as the best location for the display of the House Beautiful Small House Competition Designs, for three weeks during June and July. Eleven California architects will be represented in this exhibit of fifty designs.

\* \* \*

## WASHINGTON STATE CHAPTER

Meeting April 6th in its regular monthly session, the Washington State Chapter of the A. I. A. devoted the business session of the occasion to several committee reports. The chairman of the Committee of Civic Design reported that this body had completed working drawings for a water tower to be erected in Woodland Park, Seattle, and had turned the drawings over to the city engineer, who had expressed himself as well pleased with the work. President Ford recommended that the Civic Design Committee be empowered to determine charges for this service, in which the city had sought the cooperation and services of the Chapter committee.

Harland Thomas, head of the Educational Committee, reported that the Department of Architecture, University of Washington, will be represented at the coming summer session of the Fontainebleau School of Fine Arts, France, by four members of the junior class and three of the senior class. Three of the junior class students were recently awarded faculty scholarships for proficiency in design. Mr. Thomas, also speaking for the City Planning Committee,

asked for and received authority to enlarge this committee. The competition for the Chapter medal, likewise in the hands of the Educational Committee, has been set for the fall months. A water gate for the city of Seattle has been tentatively decided upon as the subject.

A joint meeting of the Chapter and the Associated General Contractors was announced for the evening of April 19th.

Following the business session, the gathering was addressed by W. C. Stimson, who presented an illustrated lecture on "The Ruins of Angkor."

On March 28th the Washington Chapter suffered the loss of one of its pioneer, best-beloved and most active members, George Willis Lawton, who was a member of the Chapter for some 30 years, having joined it in February, 1898. Mr. Lawton, a native of Wisconsin, took up his residence in Seattle in 1889 and worked as a draftsman until 1898, when the firm of Saunders and Lawton was formed. In 1915 this partnership was dissolved and that of Lawton and Moldenhour was formed, Mr. Lawton being senior partner until the time of his death. During his long and active career he was the architect on many of the noted and older buildings in and around Seattle, and in his passing the Chapter and the community must feel a sincere sense of loss.

**ALAMEDA COUNTY SOCIETY OF ARCHITECTS**  
At a luncheon meeting held May 7th the Alameda County Society of Architects was addressed by A. S. Holmes, city building inspector of Oakland. Holmes spoke on "The Relation of the Architect to the Building Inspector."

The Oakland Chamber of Commerce plans to regularly devote a part of its official publication, "The Outlook," to the showing of attractively designed residences and small homes. Material for this department in the form of photographs and sketches will be supplied by the architects of Oakland.

The regular monthly business meeting of the Oakland society will be held on the evening of May 21st, and will be the final one of the spring season. Fall activities will be taken up sometime in August.

#### OREGON STATE CHAPTER, A. I. A.

The April meeting of the Oregon State Chapter, A. I. A., was held April 17th, at which time three delegates, Joseph Jacobberger, Ellis F. Lawrence and W. R. B. Wilcox, were elected to the Sixty-first Annual Convention at St. Louis. Mr. Wilcox shortly withdrew and at this writing no one had been named in his stead.

President Jamieson Parker gave his report of an interview with the State Board of Control at Salem, regarding the future development of the State Capitol group. As has been previously stated, the State authorities contemplated the erection of a 12-story office building on the Capitol grounds. This plan, in the opinion of the Chapter members, would destroy the unity of the existing structures and stand as a hindrance to achieving harmony and a logical mass design in the future developments of the Capitol center. The Chapter accordingly made formal and written protest against the proposed program.

The press supported the Chapter stand and the Governor of Oregon finally invited a committee from the Chapter to meet with the Board of Control and talk the issue over. A committee of three was appointed for this purpose and, headed by President Parker, conferred with the State Board. The outcome of the meeting was highly successful, for the Governor assured the Chapter committee that he would appoint a committee, including three architects, to study the architectural problems of the Capitol grounds and their future development.

At a late March meeting the Chapter went on record as

approving the idea of a civic center for Portland as suggested by the City Planning Commission. However, the grouping of the buildings is not in line with good architectural principles and the Chapter is therefore making sketches showing a better grouping. These sketches will shortly be ready for publication and it is hoped through this means to win public approval and support of the Chapter's plan.

The Chapter is also making sketches for an "apprentice-built house," sponsored by the Oregon Building Congress.

#### ARCHITECTS' LEAGUE OF HOLLYWOOD

April was an exceptionally busy month for the Architects' League of Hollywood with four interesting meetings.

April 4th was a business meeting. Report of chairman of Exhibition Committee enthusiastically received, showing a profit for the League. Secretary instructed to write all American Institute of Architects Chapters and prominent architectural magazines for their assistance in broadcasting an appeal for additional information for the Questionnaire.

April 11th. Alfred Weidler, famous maker of architectural models, gave an extremely interesting illustrated lecture on model making, describing the methods of construction of all kinds of models.

April 18th. Golf tournament at the Hollywood Country Club, following the regular weekly luncheon.

April 25th. A talk on Indian Art and Culture by "Little Bison," a full-blooded Navajo Indian, and collector and exhibitor of Navajo relics and rugs. He spoke also of the trials and tribulations of the Indians on reservations today, complaining bitterly of the treatment by the Indian Bureau.

May 2d. Monthly business meeting. Report by the Secretary on the results to date of the questionnaire as sent out in the "Architects' Cost and Profit." Five new nonresident members selected.

May 9th. A fine technical talk by Frank R. Wicks, mining engineer of the Pacific Coast Talc Co., on "Talc in Concrete," followed by microscopic examinations and tests. Also a short talk by Mr. Stratford, secretary of the "Better Construction Bureau." He mentioned the growing distrust and lack of confidence on the part of the investing public.

#### COMMUNICATION FROM CLUB BEAUX ARTS

The untimely death of Charles Peter Weeks is a loss not only to the profession of architects in San Francisco but to many of the painters and sculptors of the Bay region. Mr. Weeks was an architect who had an active interest in the use of decorative painting and sculpture.

The call for bids on the decoration of the State Library recently issued from the State Architect's office was intended by Mr. Weeks as an opportunity to all decorative painters in California. His plans and projects for the near future included further work of this nature. His efforts through the Commonwealth Club to organize an Art Commission for California was one of notable interest to all California artists.

The Club Beaux Arts as a group, both management and artist members, wishes to make this acknowledgment of the work done by Charles Peter Weeks in and for the art community of the Bay region.

#### OUR MISTAKE—WE'RE SORRY

In the April issue of the PACIFIC COAST ARCHITECT we published several views of the new Hollywood Playhouse and by mistake credited the design of this delightful building to Architects Morgan, Walls and Clements. We hasten to inform our readers of this error. The firm of Gogerty and Weyl were the architects and the interior decorating was done by Mr. Steffan Horbaczek. We hope to have the pleasure of showing more work by the members of this firm.



# THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE
COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN
VOLUME FOUR
{ SERIAL ISSUE OF THE INSPECTOR }
NUMBER FIVE

## State Development Association Begins Building Code Work

{ BY MARK C. COHN }
Expert Consultant on Housing and Building Regulations
(This is the thirty-fifth of a series of articles on building codes)


TO COORDINATE EFFORT and evolve a new building code suitable for California cities is the purpose of a movement sponsored by the California Development Association, according to announcement of that organization sent to public officials in California municipalities.

An executive committee of technicians to undertake immediate supervision of the work has been appointed by the California Development Association as a result of recommendations made by professional groups. The committee members are: F. J. Twaits, engineer of Los Angeles, representing the general contractors of Southern California; Melville Dozier, recommended by the American Society of Civil Engineers, and David J. Witmer, Los Angeles architect, to represent the Southern California Chapter of the American Institute of Architects. The Northern California members of the committee are: John B. Leonard, San Francisco engineer, representing the American Society of Civil Engineers; E. T. Thurston, representing the general contractors, and Frederick H. Meyer, San Francisco architect, representing the Northern Chapter of the American Institute of Architects.

This joint committee of six members is reported to have selected Henry Dewell, an engineer of San Francisco, and Edwin Bergstrom, architect of Los Angeles, to carry on the detail work of reviewing existing building codes and to whip into shape suitable content and form of code for consideration by the committee.

The mechanics of operation, according to one member of the executive committee, will probably be as follows: All persons, organizations and industries interested and concerned in the preparation of the building code will make contact with either or both the engineer and architect in charge of the detail work. These two men will then report recommendations to the executive committee. Each member of the executive committee, in turn, will confer with members of various committees appointed by organizations represented by individual members of the committee. Persons interested in the code also will be afforded opportunity to present arguments, suggestions and recommendations to the executive committee either in writing or orally, and accredited representatives of industries also will be invited actively to cooperate with the executive committee.

When the work is finished it is expected it will be made satisfactory not only to the wishes of technical organizations such as the architects, engineers and builders but to public officials, chambers of commerce, realty boards, bank-

ing institutions and manufacturers of various products that enter into building construction.

The Disaster Insurance Committee of the California Development Association is reported to have deemed it necessary that the writing of an adequate building code suitable to conditions in cities of California be taken up at once and finished with such reasonable dispatch as is commensurate with the importance and magnitude of the work.

Announcement of the beginning of the writing of a standard building code designed to apply uniformly in all cities of California was made in a letter sent to municipal officials over the signature of Arthur S. Bent and Frederick J. Koster, chairman and vice-chairman, respectively, of the Disaster Insurance Committee of the Association. This announcement is of vital importance to builders, architects, construction engineers and the vast army engaged in the business of building and otherwise concerned with the allied building industry. The building industry in its broadest aspects takes place second to no other industrial activity on the Pacific Coast. Messrs. Bent and Koster need no introduction to the building fraternity or to business and financial circles of California. Mr. Koster is a former president of the San Francisco Chamber of Commerce, and Mr. Bent served in the same capacity in the Los Angeles Chamber of Commerce.

The much desired and hoped for coordination of building regulation now has the promise of taking tangible form with the auspicious leadership and support of the State Chamber of Commerce. Public officials, it is expected, will lend all possible cooperation to the task assumed by the California Development Association, confident the net results would serve the public weal. Municipal officials have been requested to use recommendations later to appear in report form of the California Development Association as a basis for all new building code work and in effect California cities have been requested to postpone the adoption of proposed building codes until the California Development Association shall have finished its building code effort.

Charles S. Knight, secretary of the California Standard Building Code Committee, writing to THE INSPECTOR, says:

"Attached is a copy of letter that is being sent to city officials, including mayors, city managers, city councils, city attorneys, fire chiefs and building inspectors in the leading municipalities of California in reference to the work of the California Development Association on the Uniform Building Code.

"Realizing the need for a set of building standards in code

# THE INSPECTOR

form suitable for the regulation of modern building operations in cities of California, and adaptable to varied existing conditions in the numerous communities, the California Development Association, under auspices of its Disaster Insurance Committee, is now drafting a building ordinance which is to be presented gratis to all towns in the State.

"This work is being done by committees appointed by Northern and Southern California chapters of the American Institute of Architects, Northern and Southern California sections of the American Society of Civil Engineers and the General Contractors' Associations in San Francisco and Los Angeles. The Pacific Coast Building Officials' Conference has been invited to participate.

"Realty boards, banking institutions, mortgage associations, building owners' organizations, fire and earthquake underwriters and similar responsible business, civic and technical organizations are actively participating in the writing of the new building code in order that its regulatory requirements may readily apply uniformly to the needs of varied building operations in the cities of the State, and further with the view to safeguard construction against disaster.

"This is the first occasion in which the cooperation by active participation of these technical organizations of recognized national standing represented on this committee has been secured in behalf of the preparation of a standard building code which will insure the sound development of our State and command public confidence in the construction of our buildings.

"This work will be of immense value in the problem of disaster insurance we are now facing, and which will become much more acute in the immediate future. At this time it is desired to inform you of the work undertaken by the California Development Association and to invite your cooperation to the end of best serving the public, and, more important, better to safeguard life and property.

"The California Development Association believes that you will be best serving the interests of your community and the State by making the recommendations of these committees the basis of your local building ordinances."

\* \* \*

## L. A. MAY EMBARK IN HOUSING PROJECTS

The Municipal Housing Commission of Los Angeles may lawfully issue bonds against property it acquires, owns and rents to improve public health and to provide homes and housing accommodations for persons who would otherwise live in congested districts and perhaps in insanitary quarters, according to an opinion by the appellate court.

This decision was rendered in a test case involving the legality of bonds totaling \$1,000,000, authorized in 1925. The city treasurer refused to sign the bonds and the city clerk declined to affix the city seal to them. It was contended that owning and managing housing properties is not properly a municipal affair.

The objections were overruled by the court, which upheld the constitutionality of the Municipal Housing Commission and the validity of the bonds. The court is reported to have held, among other things, that city ownership and operation of houses lies within the municipal police powers and that the electorate approved the bonds because it validated the city charter in which they were provided.

\* \* \*

S. H. Hart, formerly assistant city engineer in Sacramento, has been appointed to fill the position of city engineer to succeed Allen J. Wagner, who resigned that post.

## EARTHQUAKE INSURANCE REDUCED

Earthquake insurance rates on wooden buildings ornamented or faced with masonry veneer have been materially reduced by action of the Board of Fire Underwriters' Rating Bureau of the Pacific, according to an announcement by the Clay Products Institute in a letter to architects and builders over the signatures of the California Pottery Company, N. Clark & Sons, W. S. Dickey Clay Manufacturing Company, Gladding, McBean & Co., Los Angeles Brick Company and Pacific Clay Products.

The letter says in part: "This action on the part of the Board of Fire Underwriters followed careful consideration of facts and petition submitted by the Clay Products Institute. This organization has closely cooperated with the Underwriters with the object in view of bringing within reach of property owners the advantages to be obtained with brick or tile veneer facing. The revised ruling on insurance rates thus obtained makes it economically possible for the owner to face his building with masonry veneer with its recognized durability and fire safeness and the esthetic qualities inherent in this type of construction. Masonry veneer also tends to lower fire insurance rates—a fact undoubtedly recognized by the Underwriters when the new ruling was made."

The effect of the reduced earthquake insurance is illustrated in the announcement as follows:

*"Earthquake Insurance Rates that Apply to Wooden Frame Buildings Faced with Masonry Veneer, when such Veneer Is Excluded from Coverage."*

"Table for class I shows a few comparative examples between the new and old rates. In this case the old rate was \$3.50 per hundred while the new rate is 25 cents on the hundred dollars of insurance. In the second table for class III the new rate is 80 cents on the hundred dollars of insurance against the old rate of \$3.50 per hundred."

### CLASS I

Class I—Dwellings, apartments and flats not exceeding 3 stories in height and designed for not more than 4 such occupancies; and barns and garages used in connection therewith.

Cost of Building or Amount of Insurance	Old Rate per Year	New Rate per Year	Reduction or Saving Every Year
\$10,000.00	\$ 350.00	\$25.00	\$325.00
20,000.00	700.00	50.00	650.00
30,000.00	1050.00	75.00	975.00

### CLASS III

Class III—Frame buildings with ground-floor area of not more than 4000 square feet and designed for various occupancies other than those enumerated in class I (above) and of not more than 3 stories.

Cost of Building or Amount of Insurance	Old Rate per Year	New Rate per Year	Reduction or Saving Every Year
\$20,000.00	\$ 700.00	\$160.00	\$ 540.00
30,000.00	1050.00	240.00	810.00
40,000.00	1400.00	320.00	1080.00

"The foregoing rates apply in cities in 31 counties in California and all of the State of Montana, including the cities of Los Angeles, San Francisco, Oakland, Santa Barbara and San Diego.

"In other California counties the rates vary slightly. On the whole, the comparative reduction or saving is relatively the same.

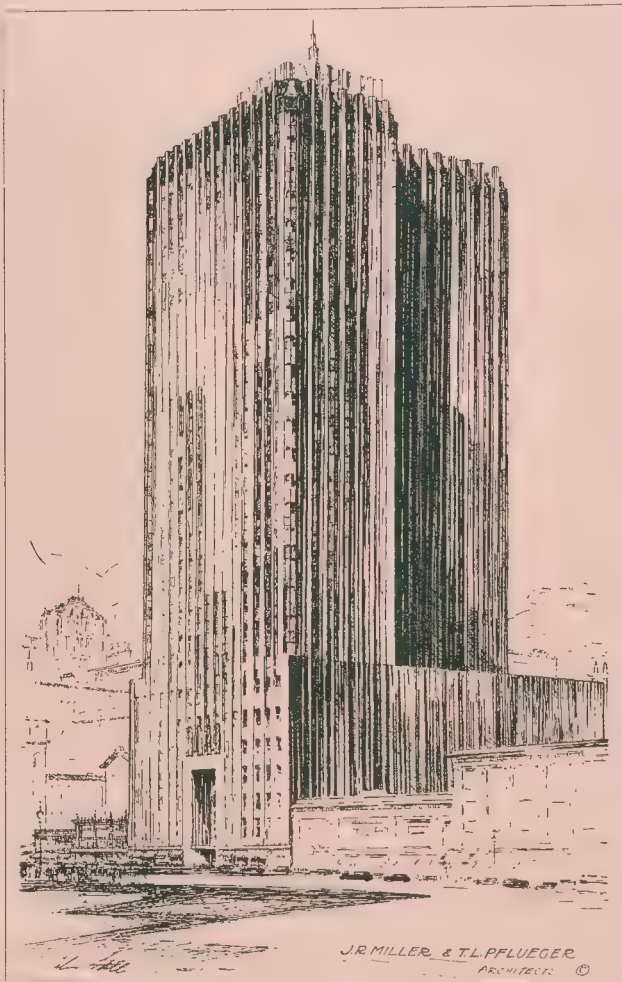
"Earthquake insurance is written for one year and carries a 10 per cent deductible clause. Insurance policies written under the revised ruling of the Underwriters are exclusive of coverage for earthquake damage to veneer facing."

\* \* \*

## SAN DIEGO ROOFING CODE READY

San Diego would have one of the most comprehensive codes regulating roof coverings of all types and providing for the licensing and bonding of roofing contractors under requirements set out in a new ordinance proposed for adoption by Oscar G. Knecht, chief building inspector. It is expected the ordinance will receive favorable action.





FOUR FIFTY SUTTER STREET will be the last word in a building exclusively for physicians and dentists. Of the new school of architecture, it will be up-to-the-minute in equipment and finish. Dr. F. E. Morgan and Associates, Owners; Miller & Pflueger, Architects; Lindgren & Swinerton, Inc., Builders. Painting, lacquering and decorating by A. Quandt & Sons, Painters and Decorators [since 1885] 374 Guerrero St., San Francisco.

*"Co-operation for Quality"*

*Quandt quality is available for the small job as well as the large. Complete decorative color schemes designed and furnished. Our operations are State-wide.*

## BUILDINGS FOR IBERIAN-AMERICAN EXPOSITION



THE BUILDINGS of the United States of America for the Iberian-American Exposition at Seville, Spain, are three in number and are now under construction in beautiful surroundings, the land assigned being close to the intersection of the Avenida Maria Luisa with the Paseo de la Orilla del Rio.

The principal building, a permanent structure, destined later to become the Consulate of the United States, is hexagonal in form, two of its facades being parallel to the above-named parkways. It is two stories high, constructed of brick covered with stucco, has tile roofs and a central patio with covered porticos opening upon it. The style of architecture employed is Spanish Colonial, and in the interior all the most modern American conveniences will be installed, including steam heat, bath fixtures following the latest practice in the United States, an electric refrigerator and washing machine, and many other devices which lighten the work of the household.

During the Exposition this building will house the exhibits of the National Museum of Fine Arts and the Smithsonian Institution. At the close of the Fair it is adapted to become the business office of the United States Consul. A suite of rooms will be set aside for the Consul's use. There will be an apartment for the Vice-Consul, and a large room on the second floor will house a library for the use of American students who are sojourning or studying in Seville.

One of the temporary buildings will contain the exhibits of the various Government departments which are taking part in the Exposition, and the other is designed to be used for a motion-picture theater, so that all the activities of the United States Government may be graphically shown upon the screen.

These two buildings are constructed with wood framing covered with stucco and harmonize in a general way with the main building. The grouping of the buildings is about a forecourt with a formal garden fronting the Avenida Maria Luisa.

The cost of the buildings is estimated at about \$250,000, and it is planned that they shall be finished about October 1, 1928.

To choose someone to design the buildings, five architects who had worked in the Spanish-American style were invited to send to Washington photographs of some of their finished work, which were judged by the Commissioner-General with the advice of the National Commission of Fine Arts. From among the five, Mr. William

Templeton Johnson of San Diego, California, was chosen as architect. Mr. Johnson has traveled widely in Spain and spent some time in Seville last spring in the study of local building conditions. He is at present in Seville inspecting the work of construction.

The Commissioner-General is Hon. Thomas E. Campbell, former Governor of Arizona. The other members of the commission are Mr. George T. Cameron, San Francisco, California; Miss Helen Varick Boswell, New York, New York; Judge Roderick N. Matson, Cheyenne, Wyoming; Mrs. Helen Hall Upham, Chicago, Illinois, and Miss Agnes Repplier, Philadelphia, Pennsylvania.

The Supervising Architect, Treasury Department, Washington, D. C., is preparing plans for several new buildings to be erected at the Letterman General Hospital, Presidio, San Francisco. These additions include a two-story reinforced concrete ward hospital to cost \$50,000, a one-story frame and stucco chapel to cost \$40,000 and a two-story addition to the nurses' home to cost \$70,000.

The College of Architecture of the University of Michigan announces classes in architectural design and outdoor drawing and painting for the summer session, June 25 to August 17, 1928.

### Announcing,

☞ The establishment of our main offices in the Sharon Building, 55 New Montgomery Street, San Francisco. Telephone Garfield 4980. Branch offices are maintained at 1528 Market St., Oakland, and 1584 West Washington Street, Los Angeles.

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# IN THE PROFESSION

Architect Lewis P. Hobart, Crocker Building, San Francisco, is completing plans for a 23-story class A steel frame and reinforced concrete hotel and church building to be erected on the northwest corner of McAllister and Leavenworth streets, San Francisco. Mr. T. Rosenberg, Crocker Building, San Francisco, is the engineer and Cahill Bros., 55 New Montgomery street, San Francisco, are the general contractors. The building will cost \$2,000,000.

\* \* \*

Architect Edward E. Young, 2002 California street, San Francisco, is preparing plans for a 12-story class A apartment building to be erected on the northeast corner of Pacific avenue and Webster street, San Francisco, by Mr. Jesse D. Hannah, 825 Sansome street, San Francisco.

\* \* \*

Architect Everett Phipps Babcock, 855 Rosalind road, Pasadena, is completing plans for a labor temple to be erected in Pasadena for the Pasadena Board of Labor. The building will be 3 stories and basement of brick construction and will cost \$125,000.

\* \* \*

Architect Clay N. Burrell, American Bank Building, Oakland, is preparing plans for a 3-story and basement frame and stucco apartment building to be erected in Berkeley by Mr. L. N. Cornell, 2629 Dwight way, Berkeley. The building will cost \$80,000.

\* \* \*

Architects John and Donald P. Parkinson, 420 Title Insurance Building, Los Angeles, are preparing plans for a four-story department store building for Bullocks, Inc. Construction will be of brick with terra-cotta facing. The building will cost \$500,000.

\* \* \*

Architect V. W. Voorhees, Lloyd Building, Seattle, Washington, has completed plans for a 5-story and basement reinforced concrete hotel to cost \$200,000. The West Coast Construction Company, Lloyd Building, Seattle, will be general contractors.

\* \* \*

Architect Francis D. Rutherford, 205 Mills-Fraser Building, Santa Monica, California, is preparing preliminary plans for a two-story high school building for the Burbank Board of Education. Building will cost \$150,000.

\* \* \*

Architect H. A. Minton, Bank of Italy Building, San Francisco, is preparing plans for alterations and additions to the present building occupied by the Bank of Italy in Stockton. The improvements will cost \$55,000.

\* \* \*

Architects Arthur Hawes and C. Hugh Kirk, 552 South Western avenue, Los Angeles, have prepared preliminary plans for an 8-story class A apartment building for Mr. John D. Rodgers.

\* \* \*

Architect A. A. Cantin, 544 Market street, San Francisco, is preparing plans for a 2-story frame and stucco residence to be erected in Los Gatos and to cost \$30,000.

\* \* \*

Architect William I. Garren, DeYoung Building, San Francisco, is preparing plans for a two-story frame and stucco residence for Mr. J. A. Gittelson.

Architect Gordon B. Kaufmann, Union Bank Building, Los Angeles, has prepared plans and awarded the contract to Dowsett & Ruhl, Russ Building, San Francisco, for a two-story class A reinforced concrete and steel residence to be erected in Hillsborough for Mr. Robert V. Henderson, president of the Pacific Portland Cement Company, 111 Sutter street, San Francisco. It is expected that the building will cost \$500,000.

\* \* \*

Architect C. H. Jensen, Santa Fe Building, San Francisco, is preparing plans for a one-story reinforced concrete church building for Mountain View, Santa Clara county. The building will cost \$60,000. Mr. Jensen is also preparing plans for a two-story reinforced concrete garage building to be erected in San Jose for Mr. Floyd Hanchett of San Jose. The building will cost \$25,000.

\* \* \*

Architects Reed and Corlett, Oakland Bank of Savings Building, Oakland, are preparing plans for a 15-story concrete store and office building to be erected on the southwest corner of Franklin and Fourteenth streets, Oakland, by the Franklin Land Company. The Dinwiddie Construction Company have been selected as general contractors.

\* \* \*

Architects Starks and Flanders, Ochsner Building, Sacramento, have prepared plans for a one-story reinforced concrete and brick theater building to be erected in Placerville. The theater will be leased by Blumenfeld Theater Circuit and will cost \$75,000.

\* \* \*

Architect L. A. Parker, 804 Architects Building, Los Angeles, is preparing plans for a physiotherapy building to be erected at 2400 South Flower street for the Orthopaedic Hospital. The building will cost \$225,000.

\* \* \*

Architects Clarke, Yinger and Clarke, 6362 Hollywood boulevard, Los Angeles, are preparing plans for a five-story class A apartment building to be erected in Los Angeles at a cost of \$150,000.

\* \* \*

Architects Leshner and Mahoney, Phoenix, Arizona, are preparing plans for a six-story addition to the department store at First and Washington streets, Phoenix. The addition will cost \$300,000.

\* \* \*

Architects Kent and Haas, 525 Market street, San Francisco, are preparing plans for a two-story frame and stucco residence to be erected in Alameda by Mr. Donald Perkins. Building will cost \$15,000.

\* \* \*

Architects Wolfe and Higgins, Realty Building, San Jose, have completed plans for a two-story frame and stucco residence to be erected by Mr. A. McWilliams in San Jose, the building to cost \$15,000.

\* \* \*

The Government has appropriated \$2,100,000 for the erection of 12 fireproof barrack buildings at the Government Soldiers' Home at Sawtelle, California.

\* \* \*

Architect A. H. Knoll, 222 Kearny street, San Francisco, has prepared plans for a two-story frame and stucco residence to be erected in Woodside.





The selection of Raymond Granite for use in the Los Angeles City Hall is but another instance of the notable part which this "Aristocrat of Western Building Stones" is playing in the building program of the West. + + + +

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# PACIFIC COAST MANUFACTURER DEVELOPS NEW TYPE OF FLOORING

[ BY GEORGE H. OYER ]



PACIFIC COAST ARCHITECTS are regarding with interest the introduction of two new types of tropical hardwood flooring, produced and sponsored by the Cadwallader-Gibson Co., Inc., of Los Angeles and San Francisco. These new floorings are identified by two descriptive trade names, "Lam-Art," indicating a laminated three-ply flooring, and "Thoro-Seal," a solid plank flooring in which ordinary tendencies to warp, curl or shrink are said to be overcome with a treatment of mineral sealer at the mill.

"Lam-Art" is produced in parquetry blocks, planks of even and random widths. In all these types the laminated construction is the same. Three plies of wood are moulded together with waterproof cement, under intense hydraulic pressure. The grain of each ply runs at right angles, and the fact that each flooring unit has endwood on all four sides is said to prevent splitting or cracking that might ordinarily occur in a laminated product.

In addition to producing a new type flooring, they have also developed a new method of laying floors. The registered name for this new method floor is "Unilastic," indicating a floor bonded together as a single unit, and possessing certain qualities of elasticity. The bonding is accomplished by means of steel lugs, which anchor the planks or blocks on all four sides to the units immediately adjoining them. These lugs, or tongues, are driven into deep grooves in the "Lam-Art" flooring units. No nails are used in the "Unilastic" method of laying, the "Lam-Art" being cemented to an approved fiber board which is embedded in a waterproof mastic applied to the concrete or wooden subfloor. This method is a perfect insulation. Where wooden subfloors are used without the fiber board, the "Lam-Art" is nailed through specially drilled steel lugs.

An important advantage set up for "Lam-Art" flooring is that the laminated method of manufacture makes it possible to produce planks and blocks up to eighteen inches in width, wide enough to preserve all the beauty of the figure and flower, but which will not warp, shrink, curl or otherwise misbehave. In fact, the company has so much confidence in its flooring, when laid under its direction, that it gives the builder a written guarantee that the floor will not warp, shrink or do other things that a mannerly floor should not. The manufacturer believes that with such protection assured, the wide plank or plank flooring so popular now may be safely used in the reproduction of Colonial and early California homes, very much to the architectural improvement of floors.

In addition to "Lam-Art," the Cadwallader-Gibson Co. produces "Thoro-Seal," a solid plank flooring that is not laminated. It is contended that this flooring is preserved from shrinking, warping, curling, etc., by being specially

treated on all four sides with a mineral sealer, before it leaves the factory. The manufacturer points out that ordinary hardwood floors are sealed on only one side, the finished wearing surface. The pores on sides and bottom are left open to absorb moisture, invite insects, dry rot and other destroyers, and thus shorten the life of a good floor.



The "Thoro-Seal" process is said to permanently preserve the wood and to protect it from any changes due to atmospheric conditions.

Unusual importance is attached to these two new innovations because of the standing of the Cadwallader-Gibson Co. with the Pacific Coast building trades. Representatives state that the company has moved with its usual caution in presenting these two new types of flooring, and that no public announcement was permitted until both "Lam-Art" and "Thoro-Seal" had been subjected to tests equivalent to years of wear in actual service.

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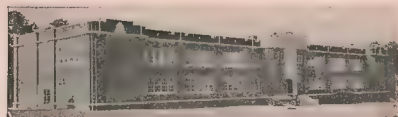
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Grammar and High School, Lanett, Ga.  
Robert & Co., Inc., Architects



Lakewood School, St. Petersburg, Fla.  
Frank E. Jonsberg, Architect



La Fayette School, New Orleans, La.  
E. A. Christy, Architect



West Central School, St. Petersburg, Fla.  
Harry F. Cunningham, Architect



Gibson School, Pensacola, Fla.  
Arthur D. Willis, Architect



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CITY

# STATISTICS ON THE LOS ANGELES CITY HALL

When the new 32-story Russ Building was completed in San Francisco last year, statisticians began compiling figures on amounts of materials in this building. Such a large job naturally created a lot of interest among the general public, and likewise the new Los Angeles City Hall, because of its size, is being used as a basis of comparison for all other buildings in Southern California.

Nine thousand tons of structural steel went into the Russ Building, while the amount for the new Los Angeles City Hall was 8167 tons.

Equipment in the new City Hall includes two 200-H.P. low-pressure boilers fired with oil and gas; 825 radiators—6 miles of steam lines; 1200 plumbing fixtures; 2680 sprinkler heads; 12 miles of wrought-iron pipe; 3 miles of brass pipe; 17,000-gallon water softener; 5-ton ice machine; 8 high-speed passenger elevators; 2 small passenger elevators; 1 freight elevator; 2 dumb waiters; 304,854 feet of conduit pipe; 690,256 feet of wire; 1200 single convenience outlets; 600 duplex convenience outlets; 2025 wall telephone outlets; 2000 flush wall switches; 4700 ceiling light outlets covered by 4000 glass units and 700 industrial metal units for garage and basement floors; 107 lighting panel boards. The main switchboard in basement is 8 feet high and 44 feet long, costing \$11,072.

According to the architects the electrical contract was the largest ever given in California.

\* \* \*

The Royal Monax lighting units installed in the new Los Angeles City Hall by the English Electric Company, electrical contractors, were manufactured by the Royal Lite Co., Inc., 918 East Third street, Los Angeles. This installation of 5000 standard fixtures is considered to be the largest installation in the West.



## Special Fixtures by FORVE

All special fixtures in the new Los Angeles City Hall were designed and made by Forve Company in collaboration with the Associated Architects, John C. Austin, A. C. Martin and John Parkinson

*The FORVE Company Inc.*  
818 South Figueroa  
LOS ANGELES ESTABLISHED 1901

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THE two unretouched photographs (both taken at noon on sunny days), showing the interior of the Metropolitan Laundry at San Francisco, speak more eloquently than words of the advantage of Bitulumin (aluminum paint). Used instead of Mill White, Bitulumin has immeasurably increased lighting conditions. But it has done something more. It has given surface protection from the corrosive action of moisture that will outlast by two to one the protection afforded by the best lead and zinc paints.

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*Executed by Architectural Iron Works*

# ART IN IRON & BRONZE

## SPECIALLY WROUGHT LIGHT FIXTURES

**I**N THE DAYS when wrought iron was at the height of its glory—in what we call, for some strange lack of reason, the Middle Ages—the light fixtures in any building were designed and wrought for that special building, for each special location, made to fit each place and function in design and scale.

Even for very large and important buildings such a method has seldom been used in this country. It is true that fixtures have been specially made for certain parts of many such buildings, but all too often little or no attention was paid to consistency or scale. Of late, however, with the increasing vogue for handcraft in iron, a tendency is to be noted away from the plated and veneered and generally sham articles which



Wrought-Iron Lighting Fixture,  
Barker Bros., Los Angeles, California  
*Executed by Architectural Iron Works*



Wrought-Iron Lantern, Entrance Lobby,  
Barker Bros., Los Angeles, California  
*Executed by Architectural Iron Works*

were built up out of stock parts, with small regard for style or scale, and one finds the fixtures, as of old, considered just as vital parts of the architectural scheme as doors or grilles or balconies. They are designed in relation to the room as a whole, to the ceiling or wall detail according to their position, to proportions of height and breadth and length. And of course consideration is given as to the kind of light they are required to purvey—direct or indirect, brilliant or subdued.

The accompanying illustrations show an interesting treatment of wrought iron for light fixtures in a large furniture and decorator's establishment in Los Angeles. Quite free rein has been given to the ironworker's craftsmanship, and a very delightful harmony has resulted in the ensembles of these apartments. There is something of the free and virile spirit of modern French ironcraft (recently commented on, in these pages), while there is maintained a sufficient relationship to the scale, the motifs, the special purposes, of the purely architectural environment.





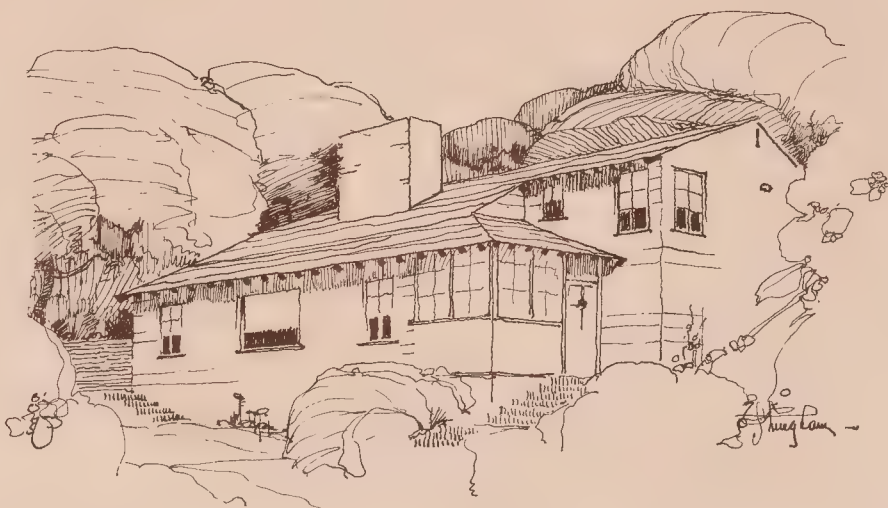
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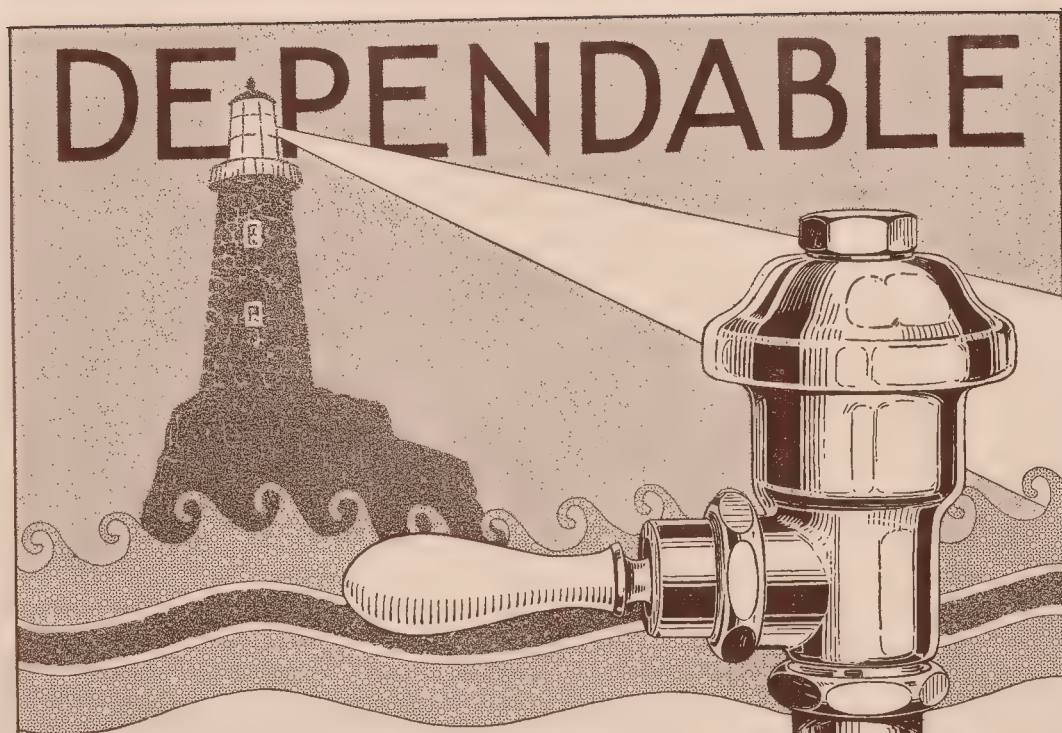


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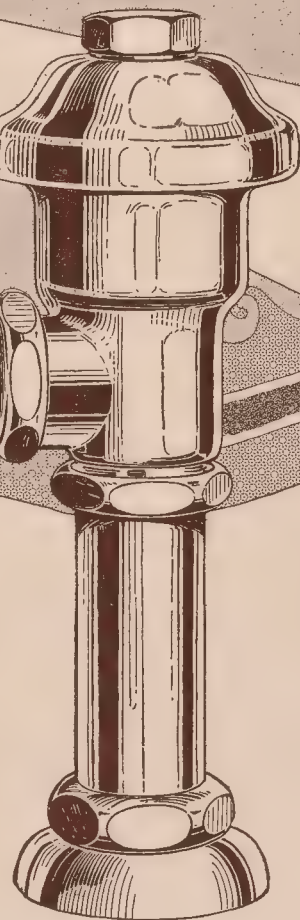
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## CONTENTS

On the Manner of House.....	James H. Mitchell, A. I. A.	13, 14
Incidental Room Units in the Small House.....	Zoe A. Battu	41
Installation Factors in Home Refrigeration.....	R. T. Stephens	42, 43
Manufacturers' Announcements.....		44
Monthly Bulletin, Northern California Chapter, A. I. A.....		45
The Province of Landscape Architecture.....	Professor John William Gregg	47, 48
Editorial (The Annual Inventory of the Institute).....		49
Institute and Club Meetings.....		50, 51
The Inspector.....		52, 53
In the Profession.....		55
Personal Notes.....		67
Index to Advertisers.....		75

## ILLUSTRATIONS

Sketch of Residence, Roland I. Stringham, Architect.....	Cover
Residence, Mrs. M. Martindale, Pasadena. J. J. Kucera, Architect.....	13
Sketch for Double Residence, Willis Polk & Co., Architects.....	15
Residence of Roy L. Goodrich, Bel-Air, California. John Byers, Architect.....	16-19
Residence of Mr. and Mrs. W. W. Garthwaite, W. R. Yelland, Architect.....	20, 21
Residence of Mr. and Mrs. Frank Leach, Jr. W. R. Yelland, Architect.....	22
Residence of Mr. and Mrs. Vincent Wood, San Jose. W. R. Yelland, Architect.....	23
Residence of Mr. and Mrs. Robert Hunter, Jr. Frederick H. Reimers, Architect.....	24
Residence of George E. Dudley, Pasadena. Marston, Van Pelt and Maybury, Architects.....	25, 26
Residence of Jesse H. Steinhart, Los Altos, Calif. Henry H. Gutterson, Architect.....	27, 28
Residence of Evan J. Foulds, Berkeley. Henry H. Gutterson, Architect.....	29-31
Residence of Godfrey Rueger, Pasadena, Calif. John D. Atchison, Architect.....	32-34
Residence of Mrs. Alfred Seale, Palo Alto, Calif. Henry C. Collins, Architect.....	35
Residence of Mr. and Mrs. Hugh Henry Brown, Palo Alto. Henry C. Collins, Architect.....	36
Residence of R. W. Strong, Berkeley, Calif. Roland I. Stringham, Architect.....	37, 38
Residence of Marlow Merrick, Los Angeles, Calif. H. C. Deckbar, Architect.....	39
Residence of M. V. Kelley, Beverly Hills, Calif. John D. Atchison, Architect.....	40, 41
Electrical Refrigeration.....	42, 43
Estate of R. S. Moore, Menlo Park.....	46
Examples of Art in Iron and Bronze.....	58-60

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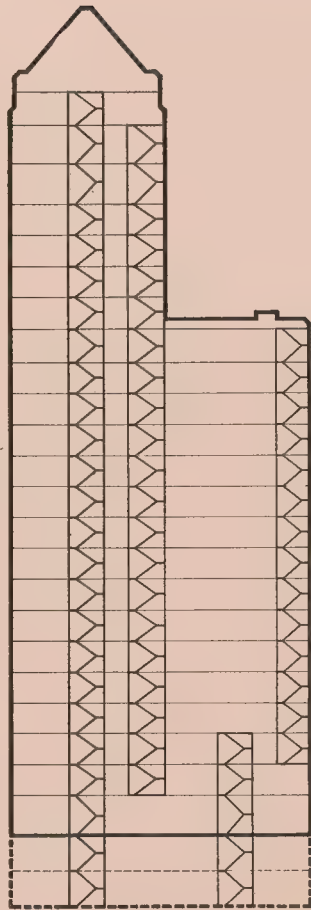
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## On the Manner of House

BY JAMES H. MITCHELL, A. I. A.\*



**W**HAT STYLE of house is this? is the question so often asked by people as they glance over plans or pictures. Nor is it a bit uncommon for a friend to refer to the place that we are passing and ask if it is Italian or Spanish, or if Mrs. Blank's house is English or Norman. Many, to be sure, can be readily associated with a particular period, while others are branded with a few of the earmarks of all, and to make any attempt at a positive identification of the ingredients in this architectural melting pot is sometimes embarrassing. Of course, with the type of house we are so familiar with here in California, it is ordinarily a fairly safe reply to say Mediterranean, since several thousand miles of lands skirt the perimeter of its shores, and a score of nationalities, with architectural forms peculiarly characteristic to each, are embraced by that term.

My customary answer is that the house referred to is modern twentieth century style with an influence reminiscent of the Italian, or whatever it might be. I am happy to reflect that as we make our homes fulfill the functions for which they are erected, and as we place in them the advantages and the various conveniences which add to our comfort, they are indicative of a new inspiration and thought. In so far as they express the manner in which we live, the sense of the modern is predominant, and any other name at present is a regrettable misnomer.

We are all aware of the frank use of the traditional styles in our houses. We find in them a happy expression as they are variously adapted to our uses. They are of pleasing aspect, and bring to us a joyous realization of our reverence for the family life. By their use we are prompted to remember that the home is our oldest institution and has ever been the greatest factor in our lives. The result of this development may have left so strong an imprint upon us that we instinctively favor an acceptance of its architectural past and

so perpetuate its established modes in the house of today.

In this sense architecture is a garden which has been growing and blooming for a long time. When it has aged and matured, that is the enjoyable time among its treasures. We do not spade them out ever so often to start new varieties, but simply eliminate what is undesirable, keep the good and add to it as we can. In our own locality our Spanish predecessors left us the seed which is now blooming and bursting forth in a variety of form and color, but modified in appearance by the environment in which it has grown since brought from Mediterranean lands.

Critics say that there is no new development in residence design which compares with the present aspect of our commercial and other monumental work. I am contrary minded and do not believe that the use of architectural precedent is casting



Residence, Mrs. M. Martindale, Pasadena, California  
J. J. Kucera, Architect

\*Mr. Mitchell is a member of the firm of Willis Polk and Company.



us backward. I visualize these forms more as a tone which is blended into the composition and, notwithstanding such application, the current house is an advancement in keeping with other modern tendencies.

There are those, to be sure, who have attempted to cast off the old forms and give new expression to the house, but usually the effort is not cordially received. More often than not the results are classified as freaks. We will speak kindlier and say innovations. In one of Francis Bacon's classic essays, he has to say of such things in these words, "As the births of living creatures at first are ill-shapen, so are all innovations, which are the births of time, . . . they trouble us by their in-conformity."

This matter of conformity has a decided bearing on the selection of the type to be used. To some extent there is to be considered the conformity to site, the conformity to climatic conditions, the conformity to neighboring types, and, last but not least, a conformity to the owner's expressed preference. He usually has a professed leaning one way or another, and previously has attested that yearning by acquiring a considerable collection of prized decorations, so that a particular style of house is required to satisfy this prevalent demand for period furnishings.

The influence which we call style is not simply a matter of copying that which delights the artistic sense. Instead, the impression of an old form is seen to be appropriate for a certain desirable expression and so it is used to lend that atmosphere of charm which is ever sought. We should realize that there is no such thing as copy in architecture. The line and detail may be a close replica, but the spirit which prompted one man to create is not in another's soul to permit duplication. The latter is bound to add some of his own personality. So, then, it is more a matter with the designer to have an accomplishment to understand the various styles, and to use them, not by rule but rather to place upon them his own interpretation so that their fitness may give expression to his creation.

Whether the mode be in the manner of the Mediterranean, or English, or other, it should be of such judicious application and interpretation withal that the house is still clothed with modernity. I am not in sympathy with the extremist who exaggerates for the sake of the vogue antique until the house is but a replica of pretty bits, all accentuated with the forced effect of tumble-down age. I can picture only an automobile coming out of the courtyard instead of a cavalier on horse. Nor do I observe candle grease dripping on silk waistcoats and powdered wigs. Wherefore, let such things be recalled as a thing of the past when we build today.

The house is not alone an expression of any one

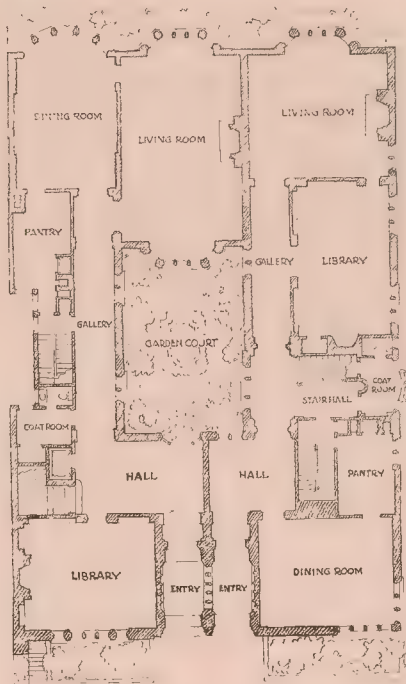
style as we commonly come to know such a term. That is purely secondary, whereas the fundamental expression to be sought for is that it shall portray by the manner of house it is likewise what manner of life one may expect to find within. It will stand as an index to the personality of the owner, and therein, as this personal element is portrayed, does residence architecture become an interesting and fascinating variety.

The owner may not realize that he himself has much to do with the result achieved. He may not know that the architect, while apparently drawing lines only, is also drawing conclusions; that he is studying and analyzing his client's family group, with its daily habits, customs, hobbies and whims, in order to provide the proper home for its varied functioning.

The manner of clients with their architects is variable. There is the client who enters heart and soul into the work; who is full of ideas and suggestions; who has good taste and discretion in arriving at decisions; who instills an interest on the part of the architect that means the acquiring of a real home. Then there is the kind who does not express his personality and depends almost entirely upon the architect, or, more rarely, the opinionated type who places his own idea of esthetics on a higher plane than that of his trained counselor.

How much more interesting it is for the architect to work with his clients than merely to work for them. With each type goes a different resultant house; with one the zest and spontaneity of a real home, with the other, too often, an uninspired quality, lacking freshness and the breath of personality to bring it to life.

Through all of the matters pertaining to the design of the house the plan is of primary importance. It is there that the architect begins his study and continues it until he is satisfied that he has arrived at the proper arrangement and sequence of parts in the finally selected scheme. From it the elevations will evolve naturally and appear as an aftermath of its orderly development, rather than a preestablished conception to which the inner requirements are adjusted. Through the plan will enter largely the disposition on the site, and the orientation; therein will be determined that coordination which relieves friction between departments of different use, as, for instance, are living portions and service; therein will ordinarily be decided the balance of parts, the symmetry and proportion of rooms and the location and establishment of various axes and vistas. By study and restudy there will come about the gradual moulding process that eliminates confusing elements, overcomes indirectness and makes for a straightforward, frank solution. The old saying that a piece of cloth may be measured many times, but can be cut



SCALE  
1" = 10'

LEFT—FIRST FLOOR PLAN; RIGHT—SECOND FLOOR PLAN; SKETCH FOR DOUBLE RESIDENCE,  
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LEFT—FIRST FLOOR PLAN; RIGHT—SECOND FLOOR PLAN; RESIDENCE, ROY L. GOODRICH,  
BFL-AIR, CALIFORNIA. JOHN BYERS, ARCHITECT.



RESIDENCE, ROY L. GOODRICH, BEL-AIR, CALIFORNIA. JOHN BYERS, ARCHITECT.



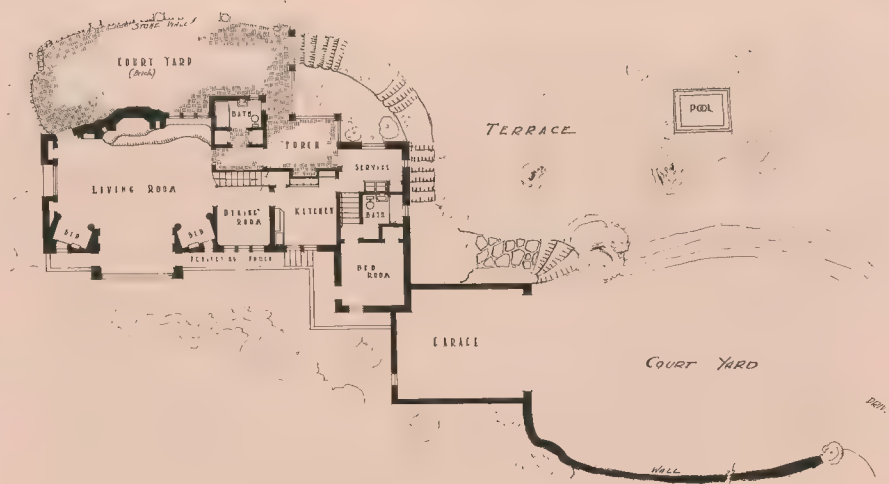


UPPER—STAIRWAY; LOWER—HALLWAY; RESIDENCE, ROY L. GOODRICH,  
BEL-AIR, CALIFORNIA. JOHN BYERS, ARCHITECT.

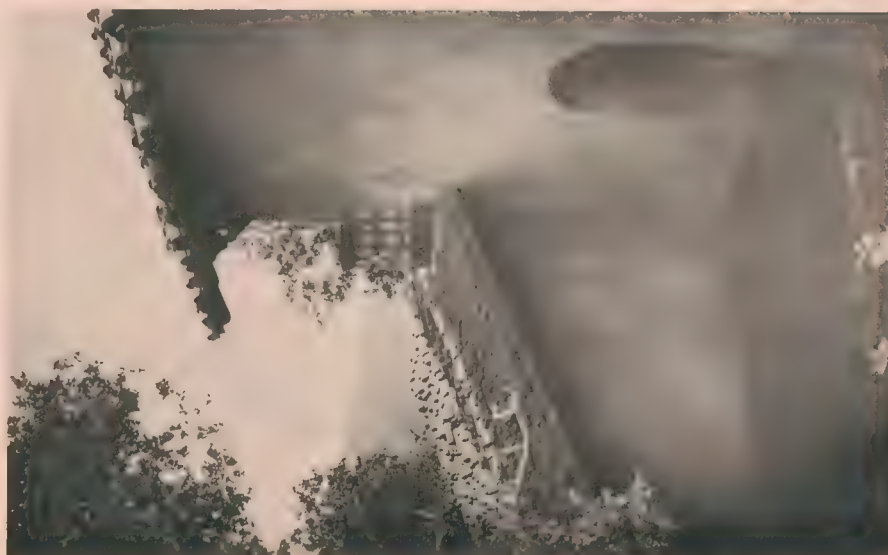


UPPER—LIVING ROOM; LOWER—FIREPLACE; RESIDENCE, ROY L. GOODRICH,  
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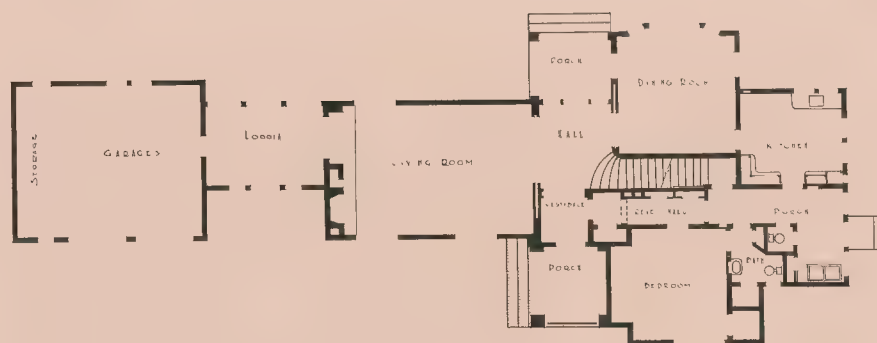


UPPER—RESIDENCE, MR. AND MRS. W. W. GARTHWAITE, CASTLEWOOD COUNTRY CLUB;  
 LOWER—FIRST FLOOR PLANS, WITH COURTYARD. W. R. YELLAND, ARCHITECT.

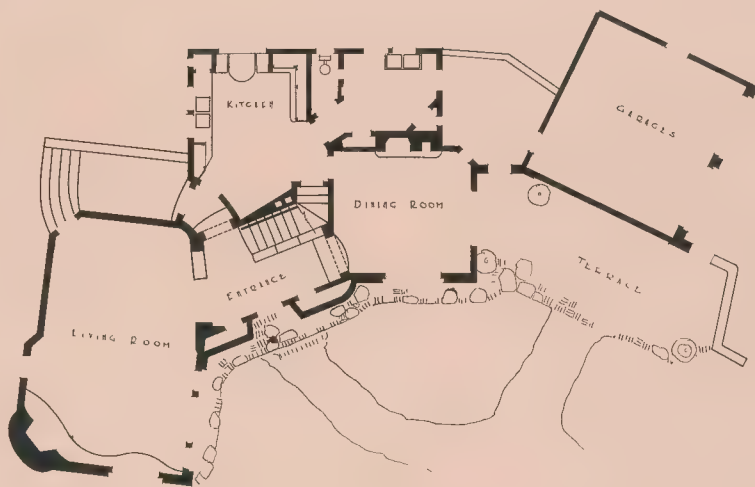


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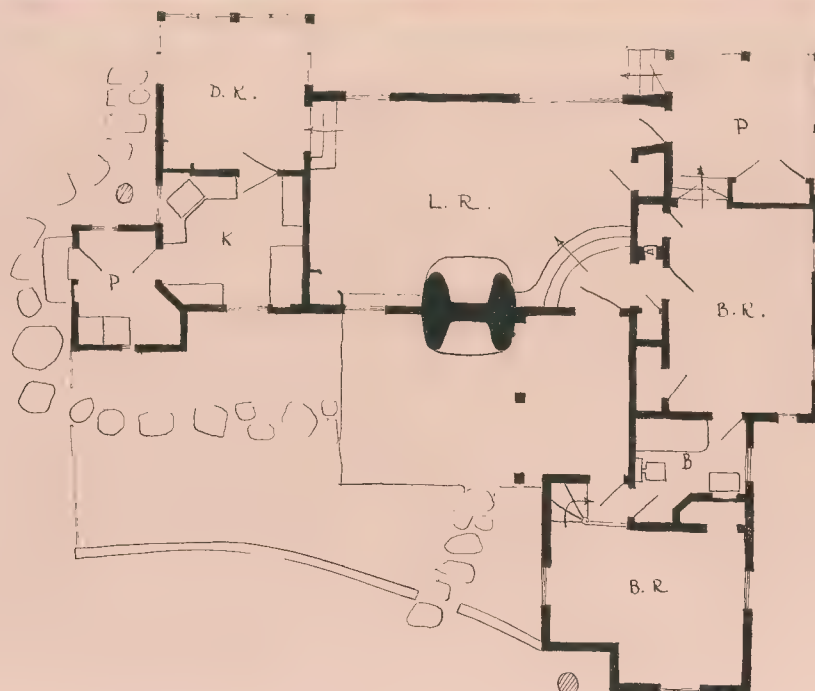


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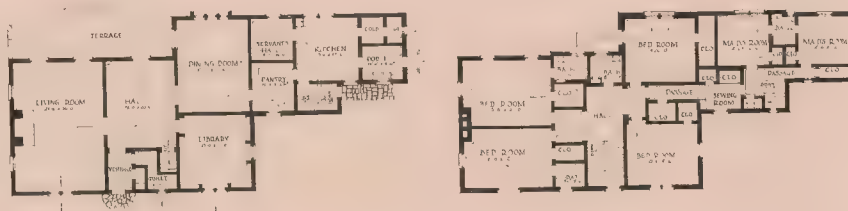


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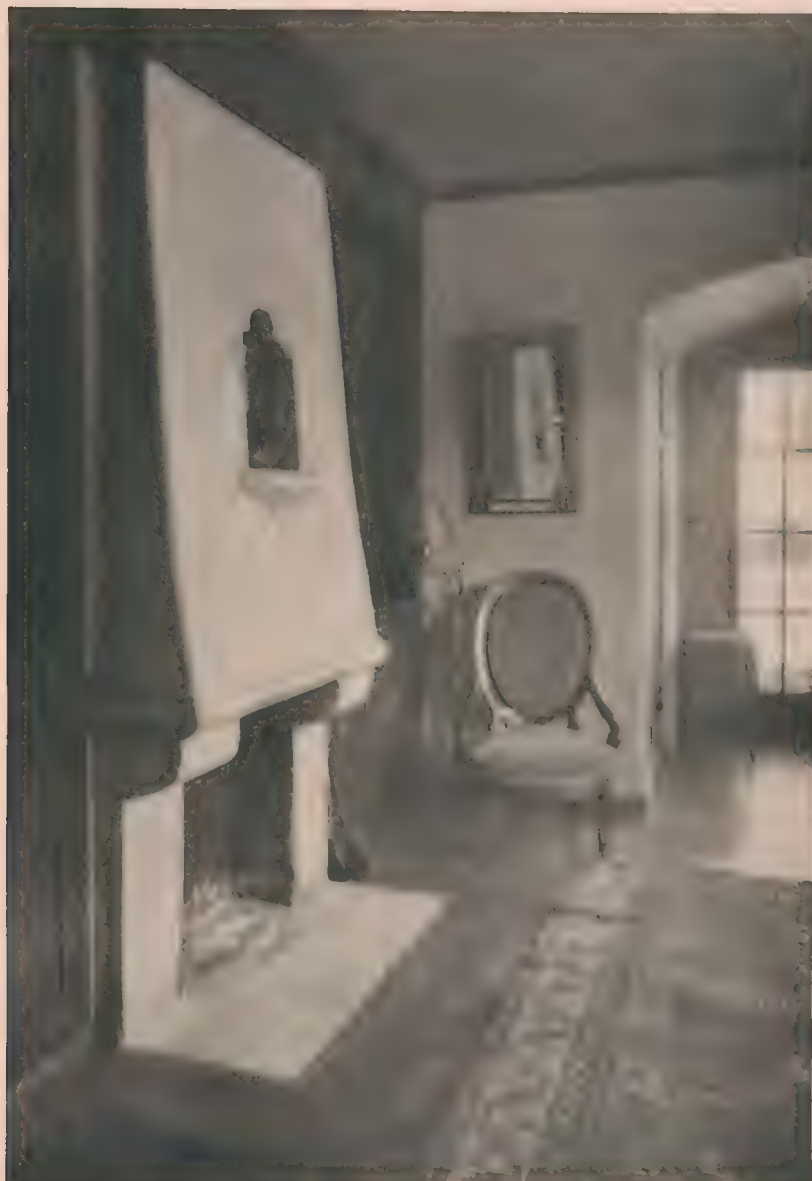


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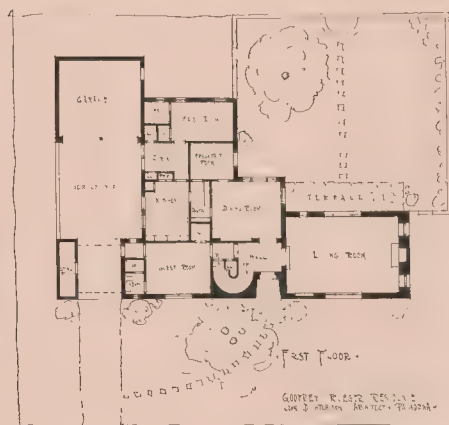
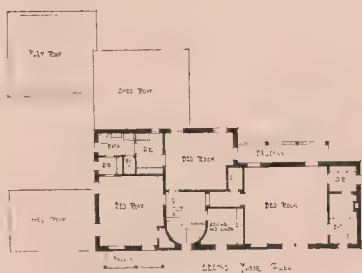


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STUDY FIREPLACE, RESIDENCE, EVAN J. FOULDS, BERKELEY, CALIFORNIA.  
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RESIDENCE, GODFREY RUEGER, PASADENA, CALIFORNIA. JOHN D. ATCHISON, ARCHITECT.



UPPER—FRONT ENTRANCE; LOWER—DRIVEWAY ENTRANCE; RESIDENCE,  
GODFREY RUEGER, PASADENA, CALIFORNIA. JOHN D. ATCHISON, ARCHITECT.



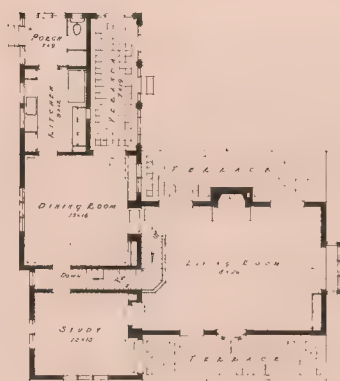


UPPER—FIREPLACE; LOWER—FROM LIVING ROOM TO HALLWAY; RESIDENCE, GODFREY RUEGER, PASADENA, CALIFORNIA. JOHN D. ATCHISON, ARCHITECT.

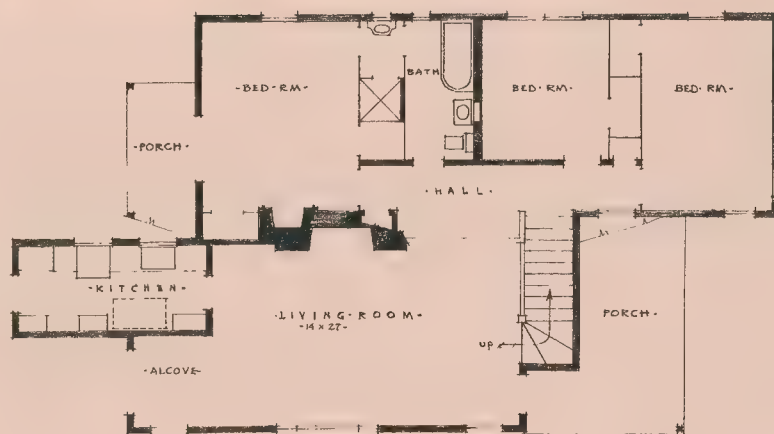


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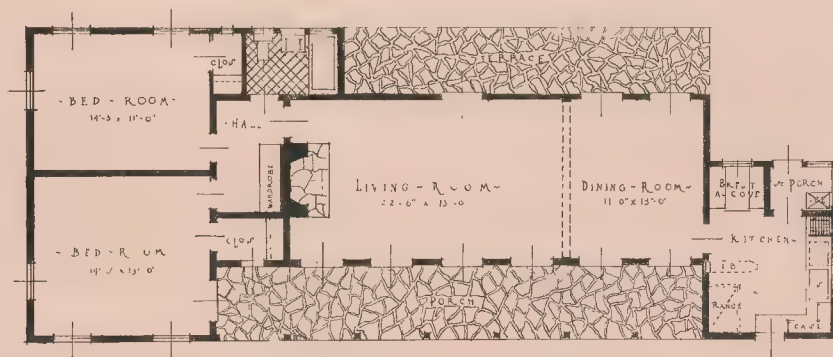


RESIDENCE, R. W. STRONG, BERKELEY, CALIFORNIA.  
ROLAND IRVING STRINGHAM, ARCHITECT.





CORNER OF LIVING ROOM, RESIDENCE L. B. STRONG, BERKELEY, CALIFORNIA.  
ROLAND IRVING STRINGHAM, ARCHITECT.



~ FIRST FLOOR ~ PLAN ~

RESIDENCE, MARLOW MERRICK, VENTURA BOULEVARD, LOS ANGELES, CALIFORNIA.  
H. C. DECKBAR, ARCHITECT.





UPPER RIGHT—RESIDENCE, M. V. KELLEY, BEVERLY HILLS, CALIFORNIA.  
JOHN D. ATCHISON, ARCHITECT.

LOWER RIGHT—ENTRANCE LOGGIA, RESIDENCE, W. R. DUNSMORE,  
LOS ANGELES, CALIFORNIA. WEBBER, STAUNTON AND SPAULDING, ARCHITECTS.  
UPPER LEFT—BREAKFAST ROOM, RESIDENCE, ROY O. LONG, BERKELEY, CALIFORNIA.  
HAROLD G. STONER, ARCHITECT.  
LOWER LEFT—HALLWAY DETAIL, RESIDENCE, ROY O. LONG, BERKELEY, CALIFORNIA.  
HAROLD G. STONER, ARCHITECT.

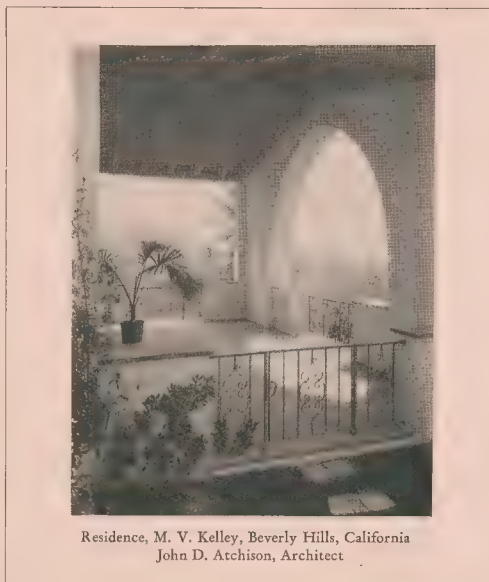
# Incidental Room Units in the Small House

BY ZOE A. BATTU

**I**N THE FIRST growth and elemental days of the American commonwealth and before it amassed great wealth and was swept away by the own or build your own home slogan, the small house consisted mainly of basic functional units—living room, dining room, kitchen, bath and bed rooms. For the average family to have added a sun room, breakfast room or loggia would have indicated that it leaned toward affectation and suffered from impractical, if not undemocratic, notions. These things were well enough for the large home or mansion, but they seemed not entirely in keeping with the small, modest home.

But now exactly the reverse is true. The intense competition in building and selling homes has forced the building industry to embody in home structures every conceivable addition and novelty. Buyers have come to expect these extras and even what now may be classed as a small home as often as not contains a breakfast room, sun room and loggia. The forms may be somewhat of a compromise and the space available for the additions limited, but it is generally looked upon as a poor home that does not contain at least two of these units.

This public demand and recently formed fashion in modest dwellings has created an architectural



Residence, M. V. Kelley, Beverly Hills, California  
John D. Atchison, Architect

problem that was formerly practically nonexistent in relation to this type of architecture and brings with it a train of specialized problems. The small house, usually on a limited land area, is seldom easy of execution and planning in order to secure variation and interest and keep the costs within reason. These incidental units are assets in securing variation and interest, and yet they add distinctly to the problem, for by their inclusion the small house really leaves its own simple sphere and becomes the miniature of the large house or mansion. That the problems relative to this situation are in many cases hardly grasped and poorly solved may be judged by the still considerable number of homes whose sun rooms, loggias or breakfast rooms give a marked impression of being hardly more than boxes or afterthoughts attached for nothing more than their impressive effect.

Even in cases where these units are well embodied within and related to the total architectural and structural scheme of the dwelling, this fact still appears in many cases and no doubt arises from conditions sometimes beyond the architect's control. The very nature and purposes of these rooms as spots for informal relaxation, rest or even pleasant labor, conveying a sense of the light and freedom of the outdoors, has made them a likely field for the imagination of artists and craftsmen to function. A momentous amount of attention has been paid to their decoration and adornment.

Consequently we have available for use in these



Residence, Charles Gordon, San Francisco, California  
Corbell Cooper, Architect

[Concluded on page 44]



## Installation Factors in Home Refrigeration

BY R. T. STEPHENS



PEAKING from a strictly technical sense, mechanical or electrical refrigeration for domestic purposes has been proved workable, practical and feasible. The experimental stage wherein it was asked, if the end could be accomplished, is well past. There are now on the market a number of household refrigerating systems or units, employing practically the same principles and embodying varying and different features in the way of small perfections. On the whole, they may be depended upon to operate automatically, economically, noiselessly and in a clean manner, and to deliver a dry, cold refrigeration at a predetermined uniform temperature (45° F.). The advantages of such refrigeration from health and convenience standpoints are obvious enough, and having been extensively explained and presented through many other mediums and publications, we hardly need to mention them at this time.

So much technical and engineering ground having been well covered, the architectural problems now involved in this subject are concerned with determining which of the several systems and units available will best serve the particular purpose and so make such provisions for the installation as to satisfactorily fulfill all requirements of convenience, economy, appearance and easy servicing. In this connection there might also be mentioned any pertinent points relative to actual operating costs, first costs and maintenance figures and the relation of these factors to the valuation, salability and rentability of the property being so equipped.

Costs of electrical current vary in the several sections of the country and in different localities, but figures furnished by California power companies, which may be accepted as a safe basis for calculations throughout the Pacific Slope and Western States, tend to show that the average home units (food chamber capacity 7 cubic feet) may be operated at a maximum cost of \$21 yearly under normal operating and climatic conditions. Should the household electrical bill total \$7 a month, the prorated refrigeration expense would be only \$9

yearly. These figures cover daily, all-year operation. The average single residence unit has a food chamber capacity from 5½ to 9 cubic feet and apartment house units are as small as 3 cubic feet; average, 4 to 6 cubic feet, and only in rare cases exceed these dimensions. Theoretically, then, the apartment-house tenant should operate his refrigerator at a nominal figure. Due to carelessness and inexperience, refrigerating costs in these buildings may be relatively high. Several factors may contribute to variation from these mean levels in both homes and apartment buildings. Doors are often left open or insecurely closed, allowing outside air to leak in; still hot and steaming foods are placed in the food chamber, and such small practices as these drive operating costs up in unexpected fashion.

Relative to the probable valuation added to a property by mechanical refrigeration, it would be extremely difficult to arrive at a final figure. The leading concerns manufacturing this equipment are leaving no stone unturned in educating the public to the practicality and merits of this form of refrigeration and in creating a general demand for it. Talking to realtors, apartment-house owners and managers, we seem to find that in very large or high-class and exclusive houses automatic refrigeration is now indispensable in order that justifiable rents may be commanded and the value and resale value of the property generally maintained. Older houses, perhaps desirable in every respect but this, are handicapped in the matter of suitable rents and in many cases are being forced to provide mechanical refrigeration to satisfy public demand for the service. In such a case, however, the units can hardly ever be accommodated as satisfactorily as when embodied at the time of construction. In cheaper houses and locations the issue must be open to settlement by considering the probable class of tenants and their rent-paying views in relation to these facilities. Among residences, the average home of any pretensions at all is equipped with mechanical refrigeration at the time of building, or space is left for subsequent installation. The growing public demand for the service readily points to the wisdom of such a course, although, by the nature of the case, space may usually be found or created whenever it is desired to make such an installation.

Considering actual operating factors, the principles of home refrigeration do not differ radically from those of commercial refrigeration, save in scale. The process, briefly, is one whereby the heat in the refrigerator or food chamber flows to and is absorbed by the cooling element or copper coils, located within that chamber. This heat is absorbed in turn by the refrigerant within the coils, whose properties are such that this action turns it into a vapor or gas. In this form it is sucked or drawn downward by the action of a motor and pump into an air-cooled or water-cooled condenser and the action of either of these mediums chills and reliquifies the refrigerant, rendering it ready to resume the cycle. Therefore the units consist of four functional elements—the refrigerant, the cooling coils, motor and compressor.





Automatic action is provided by a thermostatic or pressure control, adjusted to open or close the electric circuit to the motor at certain fixed temperatures. For all household refrigeration 45° F. has been determined as the most satisfactory one. At 50° F. science finds that bacterial growth in foods is definitely retarded and checked and foods may be held at this temperature for several days without deterioration. At 45° F. they may be safely kept for longer periods and still not be subject to injury from too intense cold. Through placing the temperature of household refrigeration at 45° F. all preservation demands are met, and there is allowed a leeway of 5° for such rises as may be occasioned by excessive outside temperatures, hot foods, etc.

In the ability of a given unit to maintain this temperature there are two points to be considered. A cooling unit area too small in proportion to the size of the food chamber will necessitate long running periods in order to fulfill its function. Even though all mechanical elements are correct in design and size, they will fail of their purpose unless the refrigerator box is well and adequately insulated and the doors so designed that they close easily and securely, cutting the leakage of outside air to the minimum. A poorly insulated, faultily constructed box may maintain the desired temperature, but only through excessive consumption of current, continuous running and high cost. On very warm summer days it will probably fail in this end. Wall insulation and the design of the doors should be such that in a room temperature of 70° F. the refrigerator during a 24-hour period will average eight hours of operation or current consumption. In regions of high summer temperatures some slight departure from this record may be allowed, considering, of course, that all insulation factors are of a suitable, efficient standard.

There are a number of refrigerants in common use in household units—sulphur dioxide, methyl chloride, ethyl chloride, ammonia and carbon dioxide. All of them will function satisfactorily. But, on the whole, experience tends to show that sulphur dioxide is best adapted to this purpose and it is accordingly used in about 90 per cent of the systems on the market. It has the virtues of being noninflammable, nonexplosive, noncorrosive to copper and not dangerous to inhale. It has a pungent and sharply penetrating odor which will readily awaken a sleeping person and be easily detected in any part of the house.

In single residences the installation problem is relatively simple. The architect ascertains the capacity of the refrigerator in relation to the size and needs of the family and plans his kitchen to accommodate the dimensions of the unit and serve convenience and workability. The compressor and motor unit specified for the refrigerator may be self-contained; placed above, below or to the side of the food box proper or located in the basement or another room as the space available indicates. The panel box of the electrical system should provide a separate circuit to supply current to the electric motor and wiring plans should bring this circuit as near to the motor location as possible. It should terminate in a fused safety switch, to which the refrigerator system contractor can connect his motor service wires. The air-cooled type is in general and popular use on the Pacific Slope, but should a water-cooled type be utilized, it is necessary to bring a cold water supply line to the unit and provide also a drain line connected with the house drain.

In apartment-house installations two courses are open. The units in each apartment may be individual and self-contained or the units in several apartments may be operated by a central motor and compressor. The latter arrangement is known as a multiple unit installation. In the former method the first cost is greater, although it eliminates the running of liquid and suction lines from the several upper stories of the house to the basement. But it has its ultimate advantage in that the unit is connected up with the apartment meter and the tenant's refrigerator operates as individual need indicates and he pays only for actual service rendered and current consumed. This is a check to careless operation and untraceable complaints. Servicing may also be somewhat easier. In multiple installations the cost of refrigeration must be prorated and included in the rent. There is no incentive to avoid uneconomical, careless operation and general lack of attention on the part of the tenant. This lack may often lead to unforeseen difficulties.

However, the multiple method finds growing favor and is by no means unpopular with either building owners or tenants. In this instance special care must be paid to the compressor in relation to the height of the building, the number of and capacity of the units served by any one compressor, the temperatures in the compressor location and those in the several floors and

[Concluded on page 61]





## ON THE MANNER OF HOUSE

[Concluded from page 14]

only once, applies to houses as well as dresses. Too often we regret the lack of thought with which some article has been purchased. It irks us when used, or else is thrown into the discard. A house is rather expensive to discard, and if it is poorly arranged, to the hindrance of our accustomed ways, it will always remain a thorn to prick our senses.

The house of good taste will present an air of simplicity and quiet restraint. As we look about it we will not be burdened with the feeling that it is pretentious, impressive and awe-inspiring, nor ornate and showy. In place of meaningless and unnecessary decoration or stuffy, gaudy detail, there will be stressed balance and fine proportions, for these qualities are beautiful in themselves even without ornament. The successful house will be livable, inviting and homelike. It will appear natural instead of forced. It may be quaint, picturesque and full of charming surprises, or it may be stately and formal. It may be small or it may be large; in either instance it will be honest. In this manner of house there will be order combined with beauty, which will make it a worthwhile achievement, for such is the sought-for goal in all architecture. This manner of house will live with us, it will bespeak the age we are in and suitably perpetuate our high ideals of family life.

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## ROOM UNITS IN THE SMALL HOUSE

[Concluded from page 41]

rooms an endless array of wall and floor materials; a wide latitude in lighting fixtures, lamps, drapes, hangings, floor coverings, furniture and other decorative novelties. On one hand, this fact should be one to rejoice over. On another hand, and in actual practice, it works, in many instances at the present moment, to complicate difficulties rather than simplify them. Clients, architects and decorators in striving to embody in these units something of the agreeably unexpected and different succeed only in producing too obvious theatricality and making the room in question wholly alien and strange to the house as a whole. In the home of limited dimensions these tendencies are apt to produce results, at worst startling, at least difficult to live with.

This observation is not intended for an argument that breakfast rooms, sun rooms and loggias should not embody features that introduce a spirit of spontaneous contrast to the other rooms of the home more rigidly governed by practical necessities. To lay down too hard and fast rules for the treatment and decorative handling of these units would only defeat the purposes for which they exist. The point is mentioned only to suggest that suitable restraint has its value even here, and will prevent the overbalanced tragedy

wherein originality runs riot with little regard for general harmony.

Of the several illustrations of such units here shown the breakfast room in the Long residence seems most aptly to support the relevant points. Here architect and decorator have, on the whole, satisfactorily worked out their problems of co-ordination between the main architectural scheme and the sense impressions naturally associated with and expected from a room of this purpose. Thus this breakfast room in possessing contrast and novelty does not realize these values through being incongruously detached from the main body of the composition.

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## MANUFACTURERS' ANNOUNCEMENTS

## HILL, HUBBELL &amp; COMPANY EXPANDS

To provide larger and more efficient quarters the Los Angeles sales offices of Hill, Hubbell & Company, Pacific Coast paint manufacturers, were moved on June 1st from 331 West Eleventh street to the Petroleum Securities Building, 714 West Tenth street. This news follows closely on the announcement, made at the first of the year, when the San Francisco offices of Hill, Hubbell & Company were moved to new and larger quarters at 160 Fremont street. This company maintains sales offices and warehouses in principal Pacific Coast cities. They are located at Los Angeles, San Francisco, Oakland, Portland and Seattle. The mid-continental offices and factories are located at Tulsa, Oklahoma, and district offices and warehouses are also maintained at Houston, Texas, Baltimore and New York.

\* \* \*

## IN LARGER QUARTERS

The Fire Protection Products Company has, within the past month, removed its plant and offices to Sixteenth and Connecticut streets, San Francisco.

Consistent growth throughout the eight years this company has been in business necessitated additional floor space and the new building contains over 10,000 square feet.

In addition to manufacturing high quality fire doors, kalamein copper and bronze doors and trim and sheet metal work, the company is the Northern California distributor for the Voigtman Metal Window Corporation. J. C. Schultheis is general manager of the company, F. P. Hager, secretary, and W. W. Horan, superintendent.

\* \* \*

A new catalog illustrating the complete Josam Line has just been published by the Josam Manufacturing Company. It contains 72 pages with more than 100 illustrations, recommended uses, complete descriptions and detailed drawings, sizes and weights of every product in the Josam Line. An interesting feature of this catalog is its illustrated index.

# NORTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

## OFFICERS

HARRIS ALLEN, President  
HENRY H. GUTTERSON, Vice-President  
ALBERT J. EVERS, Sec.-Treas.



## DIRECTORS

JOHN REID, Jr., three years  
JAMES S. DEAN, three years  
EARLE B. BERTZ, two years  
FRED H. MEYER, two years  
J. S. FAIRWEATHER, one year  
W. C. HAYS, one year

## NEXT MEETING

Due to the summer vacation period of three months, the next meeting of the Northern California Chapter, A. I. A., will not be held until September 25, 1928. Notice of this meeting will be sent to members.

## MAY, 1928, MEETING

The regular meeting of the Northern California Chapter, A. I. A., was held at the Mark Hopkins Hotel on May 28, 1928. The meeting was called to order by Vice-President H. H. Gutterson at 8 p. m. The following members were present: Messrs. Fred H. Meyer, Chester H. Miller, Geo. R. Klinkhardt, W. C. F. Gilham, Wm. I. Garren, Ralph Wyckoff, Ernest Coxhead, James T. Narbett, Harris Osborn, Wm. B. Farlow, Chas. F. Maury, Wm. K. Bartges, Ernest L. Norberg, H. H. Gutterson, Mark T. Jorgensen, Albert J. Evers, A. McF. McSweeney. About 40 non-member guests were present.

## MINUTES

The minutes of the previous meeting were accepted as published.

## GENERAL BUSINESS

Letter from the Italian Government regarding export of Carrara marble was read by the Secretary.

The Chair announced that Mr. Morris Bruce and Mr. W. I. Garren had been appointed as members of the Standard Building Code Committee to carry on the work of the committee heretofore headed by Mr. F. H. Meyer.

Mr. W. I. Garren was appointed to represent the Chapter at the Occupational Restriction Section of the Commonwealth Club.

## REPORTS OF SPECIAL COMMITTEES

Vice-President Gutterson read the report of President Harris C. Allen on the Sixty-first Annual Convention. Mr. James T. Narbett, delegate, gave a report of his experiences at the convention; also a resume of the Treasurer's report.

Mr. Wm. I. Garren made a splendid report for the delegates to Southern California on behalf of the Organization Committee for the State Association of California Architects. After a description of the form of organization proposed for the State Association, an election was held and Mr. Mark Jorgensen was elected district adviser for San Francisco district of the association, all those present participating in the election.

Mr. Ernest Coxhead addressed the meeting on the subject of the history of the Institute and its aims, ideals and objects.

Mr. Fred Meyer spoke on the Chapter and the relation of the Chapters to the Institute and members.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, Secretary.

[Mr. Allen's report on the convention appears on page 64]

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## San Francisco Architectural Club

The regular monthly meeting of the San Francisco Architectural Club was held May 6th, at which time, in accordance with the custom of the organization, mid-year nominations were made for treasurer and two directors. Mr. Hansen was nominated for treasurer, Mr. McLaughlin and Edward Counter for directors. There were no candidates named in opposition to the above and the election will take place at the July meeting of the club.

C. J. Sly, who is in charge of engineering classes, announced that beginning June 15th he would receive enrollments to a class in beginning engineering. Enrollment in this group will be held open until the last week in June, when actual work will commence. In September a second class in beginning engineering will be formed.

Club members are congratulating Herbert Anderson for his winning of the Harvard Scholarship for design for the 1928-29 season.

There has been received by the club a communication from the Beaux Arts Institute, announcing a class A project, dealing with the design of an opera house. A cash prize of \$100 will be awarded the winner of this competition.

\* \* \*

Architect E. W. Cannon, Ray Building, Oakland, is preparing preliminary plans for a nine-story class A steel frame and concrete medical center building to cost \$900,000.

\* \* \*

Architect W. E. Schirmer, 700 Twenty-first street, Oakland, is preparing plans for a two-story frame and stucco residence to cost \$18,000 for Mr. M. C. Chapman, Jr.





ESTATE OF R. S. MOORE, MENLO PARK, CALIFORNIA. JOHN WILLIAM GREGG, LANDSCAPE ARCHITECT.

# The Province of Landscape Architecture

BY PROFESSOR JOHN WILLIAM GREGG  
Landscape Architect, University of California



LANDSCAPE ARCHITECTURE is now recognized as one of the arts of design. Its important function is to govern the economic and esthetic development of the surroundings of human habitations, and to promote the comfort, convenience, health and prosperity of national life by conserving and developing landscape values.

From time immemorial man has endeavored to shape his economic progress in such a way as to obtain from his environment two things generally recognized as essential in the development of a higher type of civilization. *Usefulness and beauty* are the two great factors which have governed the material and spiritual progress of mankind since the world began, and it can be stated without fear of serious contradiction or argument that the *Supreme Being*, whom we all worship and adore, was the first *Great Artist* who created the earth and all things thereon with infinite pains, and gave it to a needy race, which has been modifying, mutilating and neglecting it ever since. As a result of such rapid economic progress there has come to be recognized the need of a new type of designer whose province is to guide man's modification of the landscape in such a way as to secure the greatest possible economic and esthetic satisfaction out of it.

The advent of this new field of design has given rise to a separate profession made necessary by the discovery of so many new facts, and the increasing importance of so many known facts that older allied professions cannot presume to know or master them all. With a definite recognition of a newly segregated field of fact comes the acquirement of a new technique, the elaboration of theory in some new directions and the growth of a new technical language, all of which demand particular native ability and technical training to master. This is what has happened in the case of landscape architecture, for within comparatively recent years there has come an increased recognition of the value to the public of designed and organized cities, and of parks, reservations, and out-of-door spaces, and a keen interest in the design and development of private grounds of various kinds. There is now an effective demand for *designing skill* in the use of not only ground forms and the vegetation thereon but designing skill in the selection and arrangement of landscape and architectural elements in larger units for individual or public use. This demand has been met by the technically trained landscape architect because his ma-

terials and technique are not always those of the older allied professions of architecture and engineering. They require quite as much training to master in an ordinary lifetime, because in no field of art is it possible to design on general principles without a detailed knowledge of materials and technique. The broad-minded, well-trained landscape architect of today fully appreciates the reciprocal influence that one art may have on another, and is capable of thinking in terms that enable him to intelligently cooperate with allied artisans in the solution of problems involving a composition as a whole.

Probably no other art is so intimately associated with landscape art than is architecture. Both are concerned with the bringing together in some definite form many dissimilar elements into one harmonious whole. For example, the massing of foliage and the massing of the various elements of a building involve principles of composition. The scale and proportion of architectural masses, materials of architectural construction and problems of fenestration are all phases of architectural composition which may materially make or mar a landscape setting. Both the architect and landscape architect should be trained to a full appre-

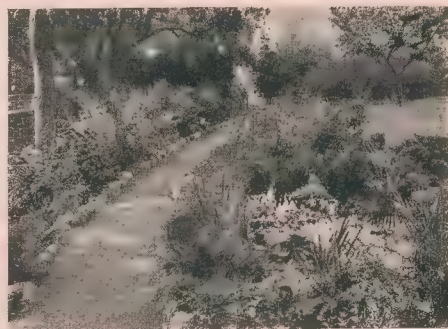


A Spanish Tile Pool, Residence, Roy O. Long, Berkeley, Calif.  
John William Gregg, Landscape Architect



ciation of the importance of interdependent problems, and be willing to think in terms of each other's art of design. As an example of technical differences that may exist in problems of design, and which at first thought appear to be governed by the same rules, let us consider the fact that the rules by which an architect establishes the rise and tread of an interior staircase of varying degrees of steepness, as conditions may require, or his desire may lead him, are not the same as those which govern the design of garden steps, or even a flight of steps leading up to a building. The feeling of breadth created by the outdoor spaces demands for comfort and effect differently proportioned treads and risers than might be used for inside stairways. Furthermore, an architect or engineer who has not been trained to think in terms of arranging ground areas or plant masses is apt to develop paths and walks that are too broad or too narrow, steps that are too steep, or steps that bear the wrong relation to their paths. Again, an architect in designing an interior staircase would never think of making the staircase wider than the width of the hall, but the landscape architect in designing a path leading to a flight of garden steps between two levels might find it necessary to make the treads wider than the path, for reasons that are optical and the result of centuries of landscape design.

The same technically developed abilities which guide the general design of a building should be exercised in creating the general setting of a building, because where architectural masses are dominant elements in the composition as a whole, they often govern the radiation of the principal landscape lines—the two lines of thought are insepar-



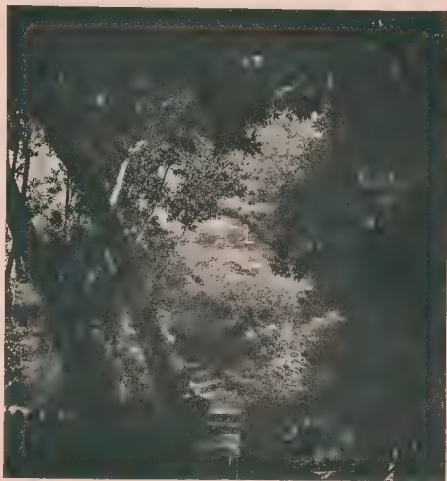
Garden Walk and Pool, Residence, Dean F. H. Probert, Berkeley  
John William Gregg, Landscape Architect

able. If a client is farsighted enough to have a landscape architect collaborate with an architect, then not only the landscape is studied as a setting for the building from the beginning but the building is thought of in terms of the setting which the architect and landscape architect *jointly* feel for it.

It should not be inferred that landscape architecture deals only with problems involving architecture or engineering dominance, because in its larger aspects it may be concerned with the preservation and development of the broader natural landscape values in the form of public parks and other land areas in such a way as to provide that refreshment and calm that comes from a communion with beautiful and reposeful sights and sounds which Nature, aided by the hand of man, may abundantly provide.

A landscape architect is concerned with producing a composition which will be adapted to its use, be reasonable in cost, and at the same time possess that grace of form and beauty of expression in the character and attractiveness of its details which can only be brought about by the artist availing himself of the knowledge furnished by the master productions of this and other ages.

With all this in mind, there was founded in 1899 The American Society of Landscape Architects, which now has more than one hundred and fifty members, and which includes "in its membership only landscape architects of recognized ability and experience, whose methods of practice conform to the ethical standard laid down by the society and its several chapters in their official statement of professional practice. This statement explains that 'a landscape architect in good professional standing is one who has artistic ability and thorough technical training for dealing with the problems which he undertakes, and whose remuneration is an openly stated compensation received directly from his client for services rendered, and not a commercial profit on the material supplied or labor employed.'"



A Garden Vista, Residence, Roy O. Long, Berkeley, Calif.  
John William Gregg, Landscape Architect

## • EDITORIAL •

### *The Annual Inventory of the Institute*

VERY MUCH as merchants devote a yearly period to checking their stock, auditing their accounts, planning replenishment and expansion—so a professional body meets in convention, reviews its activities, determines its policies.

The Sixty-first Convention of the American Institute of Architects met in St. Louis this year—a peculiarly appropriate place. St. Louis is a dignified old city (as age is reckoned in these United States) which is entering a new period of development, showing a sudden, surprising energy in its physical and esthetic betterment, both public and private. The architectural profession finds itself in a decidedly similar situation; and this year's convention, under these revivifying conditions, could not fail to be of special interest to those attending, and of import to the whole body of Institute members.

It was representative. Delegates were present from all but two or three of the fifty-eight chapters; and one was impressed by the quality of the delegates. These were men of high character; of keen intelligence; of broad experience; of culture; of definite personality. A convention which could easily have become a battle-field for different points of view was characterized by sanity and clear judgment, by fairness and tolerance. With some inevitable—and desirable—divergence of opinion, there was obvious a spirit of cooperation. And it was not reluctant consent; it amounted to enthusiasm, in the desire for mutual understanding, and for concerted effort toward the improvement of architecture and of the conditions under which architecture is produced, in this country.

The character of the convention was established in its first session, by a special program devoted to the general subject, "The Mobilization of the Forces Which Make for Better Architecture." It would not be possible to sustain so high a note throughout a convention required to settle many very practical questions; but undoubtedly there persisted, throughout, the influence of those beautifully expressed ideals of beauty. That, in a word, was the theme—architects love beauty. To secure beauty, the architect "must be the most conscious, the most enthusiastic, and the most determined of all who are concerned. . . . And, we venture to believe, there has been the birth of a new spirit of cooperation between the professions and crafts which are engaged in creating the Architecture and the Fine Arts of our country."

With this new spirit in evidence, it can well be understood that the work of "taking stock," and the determination of policies for the future, were informative and inspiring. The reports of committees showed an amazing amount of faithful and able performance of duty—much of it being definitely public service work, much of distinct helpfulness to the profession. Space does not permit account of this work, but the names of some of the committees are significant of their scope: Education, Historic Monuments, Community Planning, National Capital, Public Works, Health and Safety, Earthquake Hazards, School Buildings, Small Houses, Structural Service, Industrial Relations, Registration Laws—consider the opportunities for constructive service in each of these subjects!

As to the general policy of the Institute, approved by the convention, it is clear: the determined maintenance of high professional standards, and withal a broader, more collaborative attitude toward allied professions and crafts and toward the general public. Far from there being any conflict in these aims, it is bound to follow, from better understanding of architects, both professionally and individually, that the necessity and importance of the Institute standards will be recognized more and more clearly. Architects have held too much aloof, have held back too modestly—or indifferently—from participation in community affairs. In the matter of public information, the Institute has gone a long way from its old attitude of reticence, and the procedure of supplying this in proper news shape is now an established and important official function.

Without making it a subject for any convention action, there was mentioned frequently the character of architectural design; on the one hand, the many evidences of new vitality and creative power, and on the other, the tendency toward standardization—the disappearance of local, individual characteristics. A warning note was sounded against the development of too cosmopolitan, general a type of architecture. To the Western delegates, it was interesting, and pleasant, to hear the universal comments on the vigorous and delightful work being done in the Far West, work so free and fresh in quality, yet so happily suited to climate, landscape and tradition that it can truly be called "Californian."

To realize what the Institute means, how much

[Concluded on page 11]



## INSTITUTE AND CLUB MEETINGS

### *Pasadena Architectural Club*

The annual installation banquet of the Pasadena Architectural Club was recently held at the Pasadena Athletic Club and was presided over by William J. Stone, outgoing president. Officers for the ensuing year were introduced and installed, they being Roy S. Parkes, president; John R. Jarvis, vice-president; Richard Ware, secretary; William S. Buyers (reelected), treasurer; William J. Stone, R. L. Westberg and Edward Mussa, members of the executive board.

John R. Jarvis was in charge of the entertainment and social features of the evening and presented a splendid and enjoyable program in which singers, speakers and other entertainers divided the honors. And lest it be forgotten, the food and refreshments were also worthy of comment.

The principal speaker was John C. Austin, F. A. I. A., who gave a very vigorous and pointed talk on "The Relation of the Architect to His Community and His Fellow Men." Anson C. Boyd, formerly of New York, followed this speaker and his remarks were particularly enjoyable since he cast them in a light and humorous vein.

Summarizing the activities of the year, Past President Wm. J. Stone noted that the organization has progressed in a most constructive manner. A score or more of representative speakers and authorities within the profession have been entertained and a number of inspection tours to surrounding cities, estates and notable architectural developments have been undertaken. The individual and collective value of these expeditions was a point especially dwelt upon by Mr. Stone. Reports of the secretary and treasurer showed that the club is in excellent financial condition, there being on hand a substantial surplus, which was voted into the permanent fund in charge of the executive committee.

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### *Oregon State Chapter, A. I. A.*

The Oregon State Chapter, A. I. A., is occupied with supervision of a model apprentice-built home for which it also lent cooperation in the drawing up of the plans. Construction on the dwelling is already under way. The sum allowed for the house proper, which contains six rooms and is of frame construction, is \$6,000. The smallness of this sum caused the chapter to hesitate in sponsoring the project, which originated with the Portland Association of General Contractors. But the chapter finally decided to participate and is supplying all architectural service at cost, which includes design, construction, choice of materials and furnishings.

It is understood that the labor is being furnished by apprentices who are studying building, construction and allied subjects in the various trade and vocational departments of Portland's public schools. The project thus affords the students an opportunity of first-hand

experience on a home structure of approved architectural standards and has the added value of being a stimulus to public interest in correct home architecture.

The house will be shown in a later edition of this magazine.

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### *Architects' League of Hollywood*

At a meeting of May 16th the Architects' League of Hollywood was addressed by Natt Piper, secretary of the newly formed Association of Southern California Architects. Mr. Piper gave a detailed account of the work planned and to be undertaken by the association. The Hollywood League members voted to lend its support to the State organization in every possible way and John J. Roth was authorized to write a letter to the association confirming this attitude of the League.

Tom V. Sawyer, who has recently been appointed by the Celotex Company as district sales manager for the Southern territory, was the speaker at a meeting held May 23d. Sawyer showed several reels of moving pictures, depicting the Celotex industry and following its products from the sugar-cane stage to the finished merchandise. Throughout the speaker emphasized the importance of sound building, as well as artistic finish, pointing out how his product served both ends, and these points proved of real value to the architects in attendance.

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### *The Los Angeles Architectural Club*

The May meeting of the Los Angeles Architectural Club, held on the 15th, at the University Club, was notable for a lecture on "Illumination in Relation to Architecture," given by Mr. Clark W. Baker, who is chairman of the Educational Committee of the Pacific Coast Electrical Association.

After discussing the functions of the human eye, the speaker followed out the effects of light upon that organ. Some of the most startling experiments were made by Mr. Baker, through the use of his own apparatus. And the statistics which he revealed concerning the results of bad lighting were astounding. A remarkable feature of the lecture was the speaker's ability to talk in laymen's language while discussing technical subjects. In considering the workings of the eye Mr. Baker used plates to illustrate his meanings, and brought to mind the fact that 87 per cent of our knowledge is gathered through that agent. This being so, the enormous importance of not mistreating that organ through harmful illumination was stressed. So much ignorance on the subject of lighting is current, even in the building of our schools, that there is an increase in defective eyesight of 19 per cent among children during the regular twelve years of school.

Even employers are not aware of the amount of work they are losing merely by decreasing the efficiency of employees through incorrect illumination. It is not

that there is generally an insufficiency of light, but light not properly directed. By the use of photographs Mr. Baker showed the correct and incorrect manner of lighting a room.

Aside from the physical reaction to light the speaker ingeniously, with a plaster head of Lincoln, displayed the control of shadows by positions of light. The change of expression, dependent upon shadows, was almost unbelievable.

Entering the field of color, Mr. Baker explained not only the effect of the different colors upon individuals but the effect of light upon color. He stressed the essential knowledge of a decorator along these lines, and proved by a most interesting experiment the fact that the eye was not intended to regard a solid color for a long period. Members of the club were asked to concentrate their attention for 15 seconds upon a red disc. When it was removed the complementary color blue was in its place. Nature had given relief to the eyes in that manner.

The next regular meeting will be held on June 5th, when the club will join with the Southern California Chapter, A. I. A., at the School of Architecture, University of Southern California.

As a result of the splendid cooperation given by the architects, the Los Angeles Architectural Club has been able to make great progress in its creation of a useful employment bureau for draftsmen. The calls are becoming more and more numerous every day. And every effort is being made to fill these positions as quickly as possible with good men.

In order to make the material offered by the small-house plan service of the Architectural Club thoroughly typical of the best work in this field now being developed in California, we hope shortly to be able to announce a competition to be held to stimulate interest to that end. It is planned that this competition be limited to very small houses, preferably groups, particularly adapted to the requirements of the home builders of modest means. Suggestions as to such a competition will be welcomed by Mr. Theodore A. Koetzi.

The fifty small-house designs selected from those entered in the competition held by House Beautiful will be displayed at the Architects Building Material Exhibit from June 25th to July 11th, by the small-house plan service of the Los Angeles Architectural Club.

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### Washington State Chapter, A. I. A.

The regular monthly meeting of the Washington State Chapter, A. I. A., held May 3d was largely devoted to reports of the several committee heads.

Acting for the absent chairman of the Committee on Institute Affairs, Chas. Alden presented several suggestions relative to matters billed for consideration at the National Institute Convention just past. Mr. Alden voiced the view that the proposed change in the Institute by-laws, dealing with the status of junior members becoming chapter associates, was an inadequate solution of that problem. The appointment by the national president of the chairman of the Jury of Fellows was recommended. The more severe penalties for nonpayment of dues was opposed. The proposal to limit officers of the chapters and chapter delegates to

Institute conventions to not more than two members of one firm was considered impractical and a subject worthy of reconsideration by the Institute Board of Directors. Favorable support was given to the proposal made by the Executive Committee of the chapter to provide closer cooperation between the local body and the national organization through the appointment within the chapter of committees to parallel any special ones created by the Institute. In the matter of voting for a new Institute president, convention delegates were uninstructed.

Mr. Vogel, speaking for the Committee on Public Information, commented upon and displayed his file of recent newspaper clippings dealing with architectural work of chapter members. He recommended that standard signs be adopted to be placed on any work under construction which is in charge of an architect who is a chapter member. It was also suggested that some form of chapter endorsement be given local building materials and firms manufacturing materials or supplies. This matter was referred back to the committee for further discussion and formulation of policy.

Mr. Loveless, reporting for the Special Committee on Newspaper Advertising, asked for more cooperation in securing small-house plans for publication in order that the work that the chapter has undertaken along these lines may really do the architectural profession justice and benefit.

Relative to the subject of honor awards, Mr. Dugan, who recently served on a Seattle jury and a Tacoma committee dealing with such awards, related his experience with them. The sum of his opinion was that honor awards are now fairly well established, since they have been approved by the chapter and are being taken up by the Institute. They have a definite value in stimulating public interest in architecture and providing an incentive for better work within the profession. From his past experience Mr. Dugan expressed the belief that honor awards are best and most fairly handled when considered by the whole jury. He further suggested that in some cases it might be wise to have secondary awards.

These more weighty matters having been disposed of, the rest of the evening was turned over to the Entertainment Committee, who presented a supposititious art exhibit. The pictures represented classical examples of the academic school as against those of the modernistic, futuristic school. A humorous dialogue followed between champions of the respective schools. It was presently revealed that the choicest masterpiece of the futuristic clan had unknowingly been hung upside down—a fact which in nowise seemed to detract from its profound symbolical merits.

\* \* \*

### INVENTORY OF THE INSTITUTE

[Concluded from page 49]

it is steadily accomplishing, what its ideals and objectives are, and to receive a tremendous inspiration—it is essential that an architect attend one of the national conventions; and at his second convention he may himself become useful. There is no satisfaction quite equal to that felt when a man knows he has given worthwhile service to his fellows.



# THE INSPECTOR

TRADE-MARK AND TITLE REGISTERED IN UNITED STATES PATENT OFFICE
COMBINED WITH PACIFIC COAST ARCHITECT AND EDITED BY MARK C. COHN
VOLUME FOUR
SERIAL ISSUE OF THE INSPECTOR
NUMBER SIX

## Awning Building Laws Grossly Violated Sidewalks Should Be Made Safe for Pedestrians

BY MARK C. COHN
Expert Consultant on Housing and Building Regulations
(This is the thirty-sixth of a series of articles on building codes)


**W**HY THE TOLERATION of gross violation of established building laws to regulating awnings over public sidewalks? Nearly all cities have ordinances to regulate the height of such awnings. Such laws establish definite clearance or distance between sidewalk and underside of lowest border of awnings. For example, building laws usually prescribe that awnings shall be at least 10 feet above the line of curb or sidewalk level and that the height of all movable canvas or cloth awnings and shades shall be not less than 7½ feet above the sidewalk.

Ordinances designed to regulate awnings enable merchants to use public property (sidewalks) on the assumption that such use of the sidewalks shall not encroach on the rights and privileges of pedestrians to the free and full use of sidewalks. Awning laws, of course, are enacted to protect pedestrians from injury—perhaps the poking out of an eye. But witness the disgraceful looking eyesores, not unlike dilapidated circus tents, that are tolerated and permitted to extend over public sidewalks in violation of established building laws.

Whatever may be the purpose of the law, so long as it is the law, merchants and property owners should respect it, especially since these laws grant certain privileges to those whose properties are benefited. But what about the duty of public officials who are paid to enforce all laws as they are written? Why allow uncitizenlike merchants and property owners to violate the awning building laws? Failure to conform with or enforce the law evidences disrespect, insubordination and neglect of duty.

Witness the pedestrians dodging and stooping to avoid low-hung awnings—new and old—maintained in gross violation of the law. There seems to be no good reason why pedestrians should suffer such inconvenience and discomfort. Pedestrians should not be required to be perambulating contortionists in order to avoid a bump on the head, or perhaps suffer their hats being knocked off and soiled.

Foot traffic is impeded because of these awning monstrosities. To avoid getting a Tunney knockout bump on the head, pedestrians traveling in opposite directions prefer to use the outer portions of sidewalks. Here even the merchants who violate the law should perk up, for low-hung awnings keep people from seeing window displays.

There are Safety Weeks, Fire Prevention Weeks, Cleanup and Paintup Weeks, Raisin and Prune Weeks, ad lib. Each city might well set aside a week right away when every policeman shall be given written instructions to notify every violator of the awning ordinance to raise forthwith his awning, shade or other contrivance that extends over or projects into the sidewalk—to provide a clearance of not less than 7 feet 6 inches between sidewalk and lowest portion of any awning projecting over the sidewalk. That, of course, would help a lot. But some day each city will have a municipal art or city beautiful commission that will bring about a more coordinated and artistic treatment of awnings and canopies projecting from buildings over public property.

And while discussing this subject, mention might be made for the need of another building law that will insure safety to pedestrians from getting hit on the head by a mechanic's tool or some other falling object, probably with fatal results. Witness painters blithely spattering colors and workmen working on upper stories of fronts of buildings bordering on the sidewalks, without any or but little effort made to protect persons using the sidewalks.

A heavy canvas tarpaulin stretched 8 feet or so above and over the full width of sidewalks properly supported would make for an inexpensive way to insure safety, and in all probability save someone from fatal injury, or at least save an Easter bonnet from spattering paint.

The two building ordinances here discussed may readily be put into effect in every city. They would eliminate much inconvenience, speed up pedestrian traffic and make for safety. But such building laws would fail to serve their purpose without aggressive, official enforcement.

## THE INSPECTOR

### EFFECTS OF SALTS IN MORTAR

Recent published report of experiments made at the University of Texas, designed to ascertain the effect of various salts in the mixing water on the compressive strength of mortars, is asserted to have produced the general conclusions quoted here as follows:

1. Sodium salts (chloride, sulphate and carbonate) are injurious to Portland cement mortars.
2. Magnesium chloride and sulphate have very little effect on mortar strength.
3. In general, the strength ratios tend to increase with age—that is, for a salt that reduces the strength, the reduction is less for greater ages, and for salt that increases the strength the percentage increase at three years is usually greater than at 28 days.
4. Sulphates are not necessarily injurious to mortar strength.
5. Two per cent of sulphate iron in the form of ferrous sulphate—that is, about 6 per cent of the salt—increases the mortar strength approximately 20 per cent.
6. Relatively few natural waters contain high enough percentages of total solids to make them unsafe for use in concrete.

"For some years it has been noted by members of the laboratory staff that natural sands containing finely divided iron oxide seemed to show abnormally high strengths, and it has been the opinion that the iron present might have some chemical reaction with the cement, thus increasing the mortar strength. The results obtained would seem to confirm the opinion," according to University of Texas Bulletin No. 2730, describing the experiments noted. "It would be interesting to know the effects of some other iron salts, and it is believed that it would be worth while to extend this part of the investigation to include the effect of available iron salts on the strength and other properties of Portland cement mortars and concrete."

\* \* \*

### A.G.C. LAUNCHES STATE BRANCH

The California State Branch, Associated General Contractors of America, was organized last month at a meeting of the executive committee held in Santa Barbara March 31.

Charles Bressler, Santa Ana, past president of Southern California Chapter, was elected president; E. Paul Ford, president of San Diego Chapter, vice-president, and D. H. MacQuiddy, president of Santa Barbara Chapter, secretary.

The executive committee consists of ten members. Those appointed are: Ford J. Twaits, president, and K. R. Bradley, director, Southern California Chapter; William A. Hudson, president Ventura Chapter; James F. Caldwell, Visalia, president; Walter J. Wilkinson, Watsonville, past president, and Harry Lesser, San Francisco, Northern California Chapter; W. W. Campbell, president Sacramento Chapter.

\* \* \*

Delger Trowbridge, San Francisco attorney and resident of Oakland, succeeds J. E. Olmstead of Petaluma as a member of the California State Industrial Accident Commission by virtue of appointment recently made by Governor C. C. Young.

\* \* \*

Architects recently granted licenses by the California State Board of Architecture include Walter R. Hagedohm, John E. Kauzor and Anthony A. Kauzor of Los Angeles, and Frank C. Hope of San Diego.

### ARCHITECTURAL COMMISSION URGED

To check present alarming tendencies toward nondescript architecture in San Diego, Harold Angier, president of the City Planning Commission, and Chief Building Inspector Oscar G. Knecht are advocating the creation of a municipal architectural commission, according to the San Diego Sun, which states:

"Angier recommended that Mayor Harry Clark appoint at least three accredited architects to work in conjunction with Knecht in approving plans for all buildings submitted to the building department.

"A city architect to be chosen by the commission would spend his entire time consulting with contractors and architects concerning the plans for their proposed buildings, under Angier's plan.

"Give me such a commission and in 30 years San Diego will be the architectural gem of the coast," Knecht said. "Many of these old buildings which are now eyesores would have attractive fronts."

"One of the proposed commission's duties would be to superintend a uniform architecture at Lindbergh Field, Angier said.

"If the proposed commission cannot be appointed in time, Angier said, the harbor and planning commission would guarantee that a competent architect be employed to approve all plans.

"This commission would in no way interfere with the small architect or contractor who now draws plans for homes and buildings," Angier said.

"The mayor and council will be asked to consider the appointment of the commission in the near future."

\* \* \*

### CODE CHANGED TO BUILD CITY HALL

Even when a city wishes to build a municipal edifice building codes sometimes need to be amended. Everett, Washington, for example, discovered that the allowable floor loads prescribed by ordinance were too exacting and the architect recommended the adoption of an amendment in order the more economically to rear the municipal structure. Los Angeles, too, recently had to make changes in its building regulation for heights of building in order to allow the new City Hall to soar skyward more than twice as high as other buildings are permitted to be built.

These two cases no doubt were handled with wisdom and intelligence, but they show that building codes are not infallible. This fact would seem to indicate that requests equally meritorious made by private individuals should not arbitrarily be refused and that such requests handled more tolerantly would in many instances better serve all concerned.

\* \* \*

### NEW ROOFING CODE IN PASADENA

Pasadena has adopted a new and amended building code requiring that all buildings in fire district No. 1, and all buildings of classes "A," "B" and "C" be covered with fire-retardant roofings. Thirteen types of roof covering are prescribed in the new ordinance. The types of roof covering adhere to recommended practice evolved by a committee of manufacturers and building inspectors.

\* \* \*

San Mateo has adopted a new plumbing code, and among other things provides that house sewer connections of vitrified clay pipe shall be joined with approved asphaltum jointing compounds.





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# IN THE PROFESSION

The Roosevelt Hotel, Phoenix, Arizona, has been taken over by Mr. George L. Johnson and he has commissioned Architect Louis L. Door, 1038 Subway Terminal Building, Los Angeles, to prepare plans for an addition of seven stories to the present nine-story structure which will provide 300 guestrooms, lobby, banquet hall and private dining room. The present building will be entirely rearranged and a garage and laundry will be erected in connection. The cost of completing this project will be approximately \$1,000,000.

Architects Miller and Pflueger, 580 Market street, San Francisco, are preparing preliminary plans for a 15-story class A office building with five-story class A professional building and theater adjoining on each side for Phoenix, Arizona. Mr. George L. Johnson, Phoenix, Arizona, and Dr. F. E. Morgan, 426 Hunter-Dulin Building, San Francisco, are promoting this enterprise. The buildings will cost approximately \$3,000,000.

Architect Benjamin McDougall, 353 Sacramento street, San Francisco, is preparing plans for a two-story class C brick hotel building to be erected at Rio Del Mar, Santa Cruz county, California, for Monroe, Lyon and Miller. The building will cost \$200,000.

Architect George Sellon & Company, California State Life Building, Sacramento, is preparing plans for a five-story reinforced concrete hotel and store building, for Mr. Harvey Rasmussen, 4224 Stockton boulevard, Sacramento. Building to cost \$200,000.

Architect J. C. Hladik, Monadnock Building, San Francisco, is preparing preliminary plans for a seven-story class A apartment building to be erected in Fresno by Mr. J. A. Manning, 421 Mills Building, San Francisco. The building will cost \$135,000.

Architect D. A. Jaekle, 349 Justin drive, San Francisco, is preparing plans for 15 nine-room frame and stucco residences to cost \$12,000 each for Bell & Sylvester, contractors, 2049 Ocean avenue, San Francisco.

Architects Hunt and Burns, 701 Laughlin Building, Los Angeles, have been commissioned to prepare plans for a three-story basement and lodge building for the Independent Order of Foresters.

Architect W. H. Ratcliff, Chamber of Commerce Building, Berkeley, is preparing plans for a two-story frame and stucco residence to cost \$22,000 for Mr. C. H. McIntyre.

Architect H. H. Winner, San Francisco, is preparing plans for a two-story residence to be erected in the Marina district by Mr. John Fabbris. The building will cost \$20,000.

Architect Dwight C. Powell, 683 South Alvarado street, Los Angeles, is preparing plans for a five-story apartment and garage building for Mr. Oscar Reilly.

Architect Douglas Stone, 354 Hobart street, Oakland, is preparing plans for a three-story class C apartment building to cost \$75,000, for Mr. D. H. McCorkle.

Architects Dean and Dean, California State Life Building, Sacramento, and Architects Starks and Flander, Ochsner Building, Sacramento, have been commissioned to prepare plans for a four-story reinforced concrete club building for the Sutter Club. The building will cost \$200,000.

Architects Marston and Maybury, 25 South Euclid avenue, Pasadena, are preparing plans for a church building to be erected at Main and C streets, Tustin, Orange county, California. The building will cost \$50,000.

Architect Earl A. Roberts, Lloyd Building, Seattle, has completed plans for a 14-story class A hotel building for Mr. Gardner J. Guinn, Hoge Building, Seattle. The building will contain 335 rooms and apartments and will cost \$1,000,000.

Architect Harry Hudson, American Bank Building, Seattle, Washington, is completing plans for an 11-story and basement reinforced concrete apartment-hotel to be erected at Eighth avenue and Spring street and to cost \$750,000.

Architects Traver and Jacobs, Union Insurance Building, Los Angeles, are preparing plans for a 14-story and basement class A hotel building for Mr. Earl Taylor. The building will contain 302 rooms and will cost \$600,000.

Architects Traver and Jacobs, Union Insurance Building, Los Angeles, are preparing plans for a 12-story hotel building to be erected at Long Beach. The building will contain 310 rooms and will be of reinforced concrete construction.

Architect W. Douglas Lee, 709 Textile Center Building, Los Angeles, has completed plans for a 12-story and basement class A apartment building for Mr. B. Rosenberg. The building will contain 270 apartments and cost \$750,000.

Architect Arthur Brown, Jr., 251 Kearny street, San Francisco, is preparing sketches for a reinforced concrete residence to be erected in Pebble Beach by Mr. Carl Parker, and to cost \$150,000.

Architect C. K. Denman, 219 Hollywood Security Building, Hollywood, is preparing working drawings for a two-story 16-room Italian type residence to cost \$50,000.

Architects Bakewell and Weihe, 251 Kearny street, San Francisco, are preparing working drawings for a six-story class A concrete addition to the Lane Hospital, San Francisco. The improvements to cost \$750,000.





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## Examples of Architectural Iron and Bronze Work

TO THE QUALITIES of strength and permanence have been added those of beauty and fitness, and iron is demanded for every type of building and in every conceivable form. ¶The importance of this material and its uses in the building industry is becoming more and more evident daily. The illustration of ornamental iron and bronze work appearing monthly in the PACIFIC COAST ARCHITECT has proved of value to our readers and we consider our efforts really worth while. ¶The firms listed below have had the experience of handling much of the ornamental iron and bronze work done on the Coast in recent years and we heartily recommend their services to you.

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### *San Francisco*

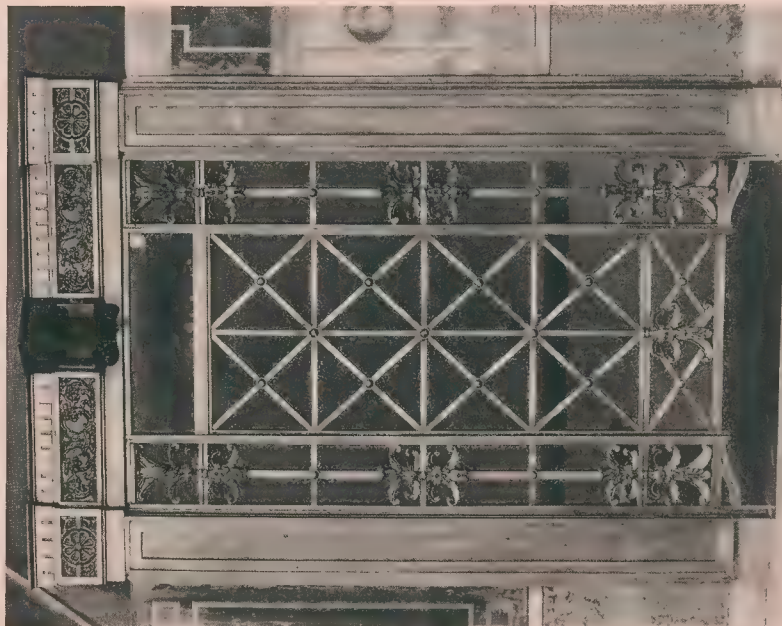
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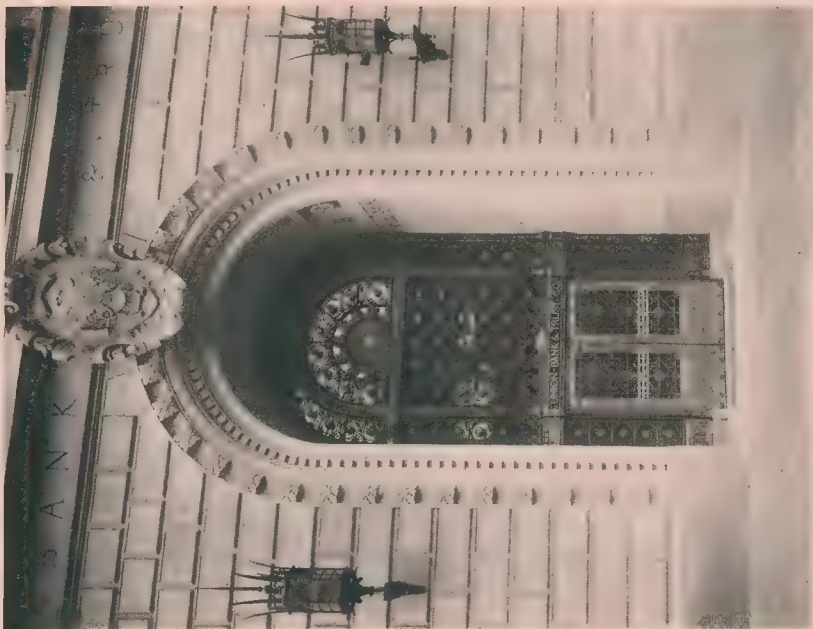
SARTORIUS COMPANY, INC.  
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*Executed by Architectural Iron Works*

LEFT—ENTRANCE, UNION BANK & TRUST CO., LOS ANGELES, CALIFORNIA.



*Executed by A. J. Bayes Company*

RIGHT—HAND-CHASED BRONZE COUNTER SCREEN, GUARANTY BUILDING AND LOAN ASSOCIATION BUILDING, HOLLYWOOD, CALIFORNIA.



GRILLE WORK, UNION BANK & TRUST COMPANY, LOS ANGELES, CALIFORNIA.

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*Cast Iron and Bronze Entrance Door Executed by Architectural Iron Works.*

LEFT—DOORS TO ENTRANCE LOBBY, CITY HALL, LOS ANGELES, CALIFORNIA.

RIGHT—ENTRANCE, COMMERCIAL CLUB, LOS ANGELES, CALIFORNIA. CURLETT AND BEELMAN, ARCHITECTS.



*Executed by A. J. Bayer Company.*

## FACTORS IN HOME REFRIGERATION

[Concluded from page 43]

apartments of the building. Air-cooled compressors in these installations should not be placed in a room where the temperature will be lower than 25° F. or higher than 100° F. Water-cooled types should never be located where the temperature will fall below freezing. The number of apartment units any single compressor may service runs as low as six to as high as 20 with a food chamber capacity of 5 cubic feet. Fifteen would appear as a safe maximum, but, of course, this point must be considered and determined in the light of the construction, design and ability of the compressor in connection with the size and capacity of the individual units and the temperature of the rooms in which they are located.

There is a definite relation between the height of the building, the probable customary room temperatures, the cabinet model and the compressor model to be specified. For all these points the manufacturers of such equipment have made due allowances. There are certain models in both air-cooled and water-cooled compressors designed to serve installations whose lead lines run vertically 75, 100, 120, 150, 175 and 200 feet, and so on, from the central basement point. These compressors likewise have their models adjusted to the room temperature most likely to obtain through the greater part of the year and both of these factors are in turn adjusted to the size and capacity of the food chamber. Length of horizontal lead lines is also worked out and accounted for. Thus, in making compressor and cabinet specifications, it is necessary to see that these elements are adjusted to building height and room temperatures in order to assure satisfactory functioning.

In order to secure adequate protection to suction and liquid lines, it is advisable to enclose them in some sort of conduit or covering. In order to permit discontinuance of operation to any section or unit of the installation for repairs, servicing or other purposes, an adequate supply of valves should be placed along the lines.

In this paper it cannot be said that an exhaustive presentation has been made of refrigeration in general, or even of domestic refrigeration in particular. Only such points have been mentioned as seem likely to guide the architect and builder to a program of question asking, wherein he himself may determine precisely what system or unit is best suited to the case in hand, and the exact manner of its installation to serve the demands of economy, dependability and all-around satisfaction in home refrigeration.

\* \* \*

### "RHAPSODIES IN WOOD"

Intended to be the first of a series, there has been issued by the California Redwood Association an exceedingly attractive publication under the above title. It is in the shape of a small portfolio, containing twelve separate sheets, each with a sepia cut illustrating the use of redwood for both exterior and interior treatment of residences. These views are well-chosen bits of architecture by leaders of the profession in California, reproduced from very charming photographs by the architect-photographer, William Clarke, of Los Angeles. Any architect would gladly find a place for this portfolio in his library. It is published by the Association, whose headquarters are 24 California Street, San Francisco.

\* \* \*

A sufficient number of written acceptances having been received for Simplified Practice Recommendation No. 83, Kalamein Single-Acting Swing Doors, Frames and Trim, the Division of Simplified Practice of the Department of Commerce announces that the project is now in effect, as of April 1, 1928, subject to annual revision or reaffirmation by the industry. This recommendation, which has been accepted by manufacturers, architects, contractors, engineers and other users, provides for a simplified list of stock items.

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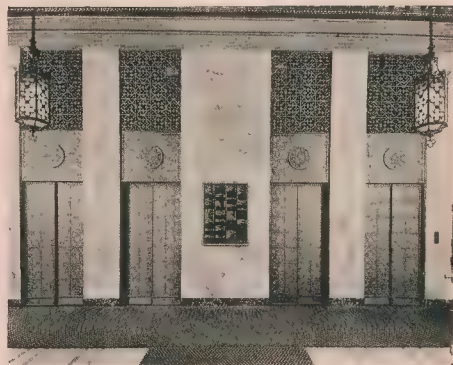
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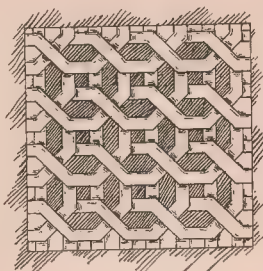
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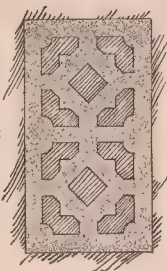
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## Report on Sixty-first Convention, A.I.A.

The Sixty-first Convention turned out to be a very important one. Besides hearing reports from standing committees, a record of highly satisfactory work, delegates were called on to decide two matters of major policy for the Institute.

It approved the plan of the Board of Directors to liquidate the affairs of the Press and the Journal of the A. I. A. and the concentration of all activities and offices of the Institute in the Octagon, at Washington, D. C., and by its choice of new officers authorized the continuation of the board's policy.

Of special interest to the Northern California Chapter were the following items: The board was directed to prepare and put into effect a program for honor awards by each chapter, by the regional divisions, and eventually by the Institute.

A new standard form of bond was approved.

Action on delinquent dues was taken, placing a member in default after three months, subject to special remission or extension, for cause, by the board.

No nomination was received by the Jury of Fellows in time for it to take any action this year.

The A. I. A. has withdrawn from the National Board for Jurisdictional Awards, which now ceases to exist.

The position of Field Secretary has been created, to promote the increase of membership of the Institute.

The report of the Northern California Committee on Office and Drafting Room Standards was presented to the Recorder, in open convention, and will be passed on to the board for proper disposal.

New officers were elected as follows: President, C. Herrick Hammond, Chicago (Second Vice-President for 1927-8); First Vice-President, J. Monroe Hewlett, Brooklyn (director 1927-8); Second Vice-President, Wm. J. Sayward, Atlanta; Secretary, Frank C. Baldwin, Washington, D. C. (reelected); Treasurer, Edwin R. Bergstrom, Los Angeles (reelected); Directors, for three years, Louis La Beaume, St. Louis, Mo.; Chas. D. Maginnis, Boston, Mass.; Chas. Butler, New York.

Respectfully submitted,

HARRIS C. ALLEN,

Delegate, and Pres., Northern Calif. Chapter, A. I. A.

## NEW PABCO SHINGLES

The Paraffine Companies, Inc., were hosts at a luncheon meeting in the Palace Hotel, Thursday, June 7, at which the new thatched type Pabco mineral surfaced shingles were introduced to the architects. The profession was very well represented and all acclaimed the meeting, which was conducted by Mr. J. I. Holder of the engineering department of the company, as being most interesting and instructive.

Several model displays illustrated the harmonious effects in shadow and color which are available with the new thatched type shingle.

Architects Hyman and Appleton, 68 Post street, San Francisco, are preparing plans for alterations and additions to the Hotel Clark, corner of Taylor and Eddy streets, San Francisco. The improvements will cost \$100,000.

# Kelvinator

The Oldest Domestic Electric Refrigeration



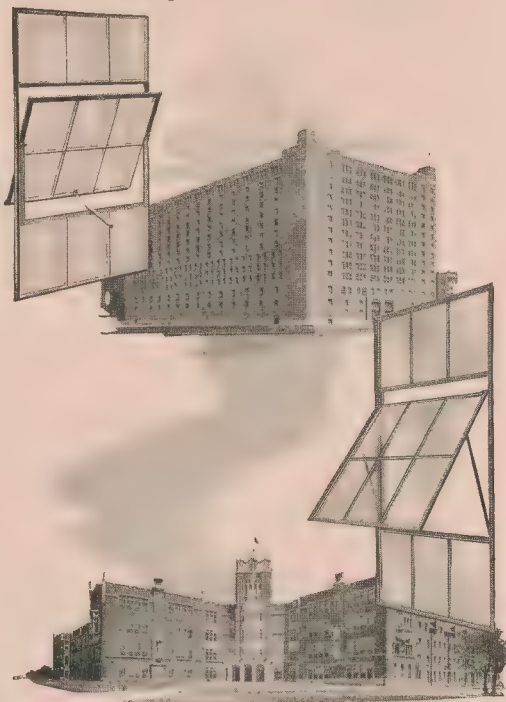
## A fourteen-year record of service

CONSTANT uninterrupted service is the prime essential of electric refrigeration and Kelvinator has been giving that sort of service for 14 years. ¶Apartment houses equipped with this efficient refrigerator command higher rents and average longer periods of occupancy. There are many Kelvinator multiple installations in apartment houses in which the cost of operation averages as low as 40 and 50 cents monthly per apartment. (Names of these houses will be given on request.) ¶Constant use over a long period of years has demonstrated that the principles of automatic refrigeration selected for Kelvinator are sound, practical and economical. This refrigeration has proved its efficiency in hotels, restaurants, stores, apartment houses and homes. ¶Kelvinator has been approved by the Investigating Committee of Architects and Engineers. Specify Kelvinator.



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Architect Edward J. Borgmeyer has moved to 322½ South LaBrea street, Los Angeles.

\* \* \*

Architect William Barber has moved to 700 South LaBrea street, Los Angeles.

\* \* \*

Architect C. A. Truesdell announces change of address to Box 217, Hyde Park Station, Los Angeles.

\* \* \*

Architect Edward C. N. Brett has moved to 857 Oneonta drive, South Pasadena, California.

\* \* \*

Architect Henry S. Bent has moved to 3316 West Twenty-fifth street, Los Angeles, California.

\* \* \*

Harold C. Feree, architect, is now located at 378 Grand avenue, Oakland.

\* \* \*

Architect Benjamin J. Bloser has moved to 39 West Sixth street, Los Angeles.

\* \* \*

Architect Hart Wood announces the removal of his offices to rooms 516, 517, 518, Kauikeolani (Hawaiian Trust) Building.

\* \* \*

A communication has been received from Atlee B. Ayres, architect of San Antonio, Texas. Mr. and Mrs. Ayres are now touring Spain by automobile.

\* \* \*

Leo M. Barnett, architect, announces removal of his office to room 1130, National Bank Building, Fifth and Spring streets, Los Angeles.

# COMPLETE EXHIBIT OF DESIGNS IN NATIONAL SMALL-HOME CONTEST

About July 21st there will be hung in the Architects' Building Material Exhibit, Sharon Building, San Francisco, the complete collection of some 200 small-home designs, as submitted in the recent national small-house contest of the House Beautiful magazine. The exhibit is being put on by THE PACIFIC COAST ARCHITECT, and is sponsored by the San Francisco Architectural Club and the Northern California Chapter, A. I. A. The exhibition is without charge.

Gwynn Officer, architect of Berkeley, California, was winner of the first prize in this contest and a complete showing of the home so honored was made in the March issue of this publication. In all there were 40 California architects who submitted designs in the competition. Besides the prize-winning plan, there were 10 others of these 40 whose general excellence merited special mention by the judges of the contest. Through the Los Angeles Architectural Club we lately obtained the names of these people and we publish them as follows:

*First Prize Design.*—Gwynn Officer, Berkeley, Calif.  
*Honorable Mention Designs.*—Donald D. McMurray, Pasadena; Albert J. Schroeder, Pasadena.

*Other Approved Designs.*—Helen Dean Bogan, Ojai, Calif.; Floyd Emery, Santa Barbara, Calif.; Franz Herding, Hollywood, Calif.; Frederick Kennedy, Jr., Pasadena, Calif.; Leslie Lippiatt, Pasadena, Calif.; Angus McSweeney, San Francisco, Calif.; Sidney B. Noble and Archie T. Newson, San Francisco, Calif.; Lulah Maria Riggs, Santa Barbara, Calif.



First Floor Elevator Enclosures, Mail Box and Package Receptacle in the New Alexander & Oviatt Building, Los Angeles

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# SHARON EXHIBIT OF BUILDING MATERIALS

55 New Montgomery Street

*Opposite Palace Hotel*

SAN FRANCISCO, CALIFORNIA

A COMPLETE exhibit of building materials and equipment where the architect or contractor can leisurely examine the new and modern construction materials and equipment. Architects may send their clients to us with the assurance that they will be shown every courtesy. Many new products have been placed on display, and if you have not recently visited the exhibit, we invite you to make an immediate inspection.

The following is a list of the firms represented and products on display:

California Art Tile Co.—Tile  
Austral Window Co.—Windows  
Victory Valve Co.—Flush Valves  
Pacific Manufacturing Co.—Doors  
J. E. Rodgers & Co.—Hough Shades  
Everwear Sign Mfg. Co.—Metal Signs  
Imperial Brass Mfg. Co.—Flush Valves  
Sunset Towel Supply Co.—Towel Supply  
C. J. Fire Equipment Co.—Fire Extinguishers  
Supreme Varnish & Enamel Sales Co.—Varnish  
Marosky Co. Compo Flooring and Magnesite Sleeper  
Frank Adam Electric Co.—Switches and Panel Boards  
Cincinnati Time Recorder Co.—Time Clocks and Telechron  
Elevator Supplies Co.—Elevator Accessories and Equipment  
Hess Warming and Ventilating Co.—Steel Medicine Cabinets  
Automatic Electric Heater Co.—Sepco Electric Water Heaters  
W. S. Dickey Clay Mfg. Co.—Brick, Hollow Tile and Roofing Tile  
Rutenber Electric Co.—Electric Heating and Cooking Appliances  
Sunset Roof Company—Composition Shingle Roofing and Roof Coatings  
Albatross Steel Equipment Co.—Medicine Cabinets and Kitchen Cabinets  
Forderer Cornice Works—Elevator Cabs and Metal Partitions  
American Brass Company—Copper and Brass Products  
Hipolito Screen Co.—Disappearing Window Screens  
San Jose Flagstone Company—Landscape Architects  
Oakland Ornamental Compo Works—Compo Work  
Fox Furnace Company—Warm Air Furnaces  
Western Hardware Co.—Builders Hardware  
General Water Heater Co.—Water Heaters  
Pole and Tube Works—Steel Flag Poles  
Hauser Window Co.—Window Fixtures  
Universal Steel Products Co.—Windows  
Enterprise Oil Burner Co.—Oil Burners  
Tablet & Ticket Co.—Office Directory  
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R. N. Moore—Gypsum Roofs  
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